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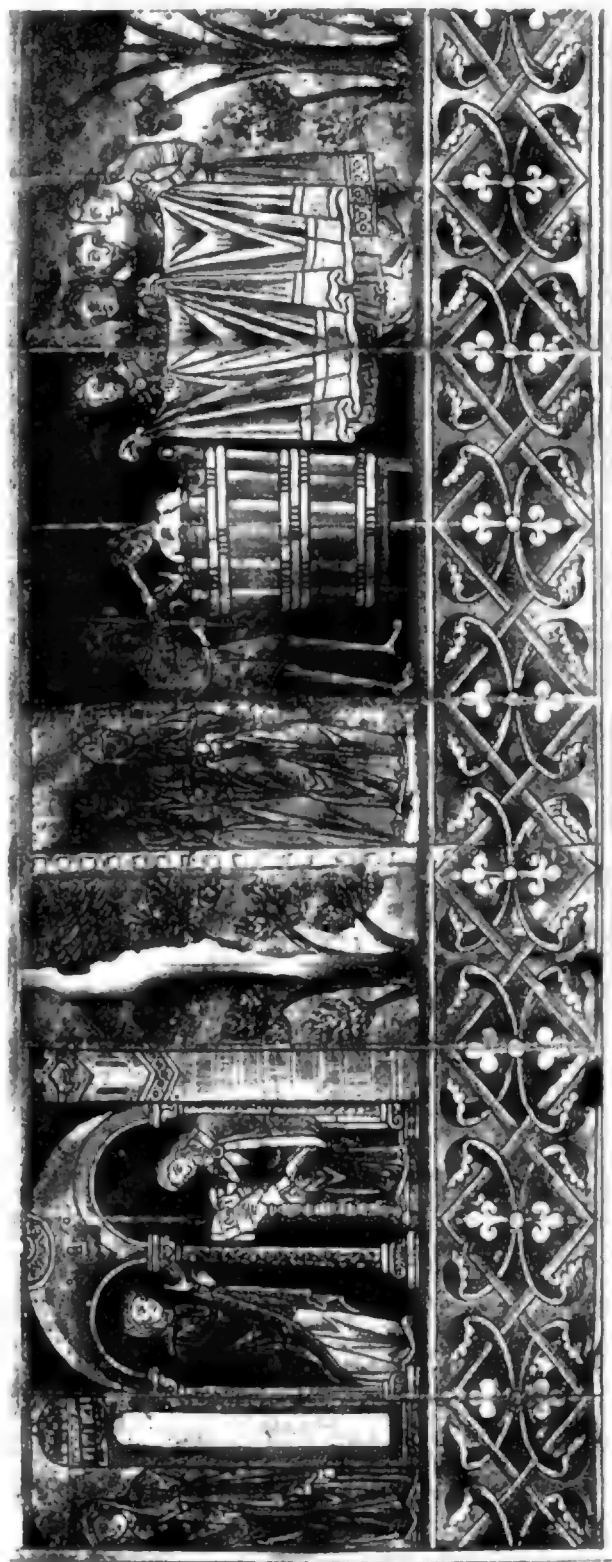
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I. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST. XII<sup>TH</sup> CENT.

## 1. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST.

THE Department of Manuscripts has made an acquisition of the first importance by the purchase from a private owner in Paris of a long strip of vellum containing a series of miniatures of the life of St John the Baptist, dating from the late twelfth century, and now numbered Add. MS. 42497 (see Plates I–IV). Nothing was known at the time of purchase as to its place of origin, which was thought to be Germany or the Maas neighbourhood, while its purpose was even more obscure. Such a series of pictures of this date was in itself sufficiently unusual for its purchase to be regarded as highly desirable, but its importance has since been enhanced beyond all measure by a discovery resulting from a suggestion by Dr M. R. James, O.M., Provost of Eton. The style reminded Dr James of the famous *Hortus Deliciarum* of Herrad of Landsperg, Abbess of Hohenburg in Alsace, 1167–95, which was destroyed by fire in the siege of Strasburg of 1870, happily after drawings had been made at different times of some two-thirds of its miniatures. An examination of the collected edition of these drawings published in 1901 by the *Société pour la Conservation des Monuments historiques d'Alsace*, under the editorship of Canon G. Keller, revealed the surprising fact that Plates XXIX *ter* and XXIX *quater* of this work reproduce the greater portion of this identical strip, from drawings supplied by 'M. Grasset, artiste-peintre à Paris'; no mention is made of the whereabouts of the original. A list of the contents of the manuscript drawn up in or about 1835 by Comte A. de Bastard does not include these miniatures, which Canon Keller supposed to have been abstracted at the time of the Revolution, but on the other hand it contains a note that two leaves with miniatures had been removed after f. 113, and mentions the existence on ff. 114 and 115 of a long passage dealing with St John the Baptist and the Apostles. Canon Keller had no hesitation in accepting the miniatures as part of the *Hortus* and as one of the leaves noted as missing.

One other fact in the history of the Museum leaf is known: a drawing of one of the miniatures is included, according to Keller, in the collection at Strasburg which he cites as the 'Œuvre Notre-

Dame', with a note in German that the original, 'evidently by Herrad', was in the possession of Maurice Engelhardt, himself the author of a work on the *Hortus Deliciarum*, published in 1818. Engelhardt, according to the same note, had received it from his brother-in-law, Professor Schweighäuser, who had purchased it in a street market at Strasburg.

The strip in its present state measures approximately 34×7½ inches, and is formed of two pieces of vellum laced together, the join having been made before the execution of the miniatures. It is painted on both sides, the series starting imperfectly at the left end of the recto, going horizontally to the right, and ending imperfectly at the right end of the verso; that there is nothing missing in the middle is shown by a border panel on the left edge of the verso. At least one picture, probably of Zacharias at the altar, is gone at the beginning, and only the right half of the miniature of the Nativity of St John remains; similarly at least one picture, his Decollation, is wanting at the end. The miniatures are in compartments without division, on gold and silver backgrounds, the silver having tarnished as usual. The subjects are:

*Recto.*

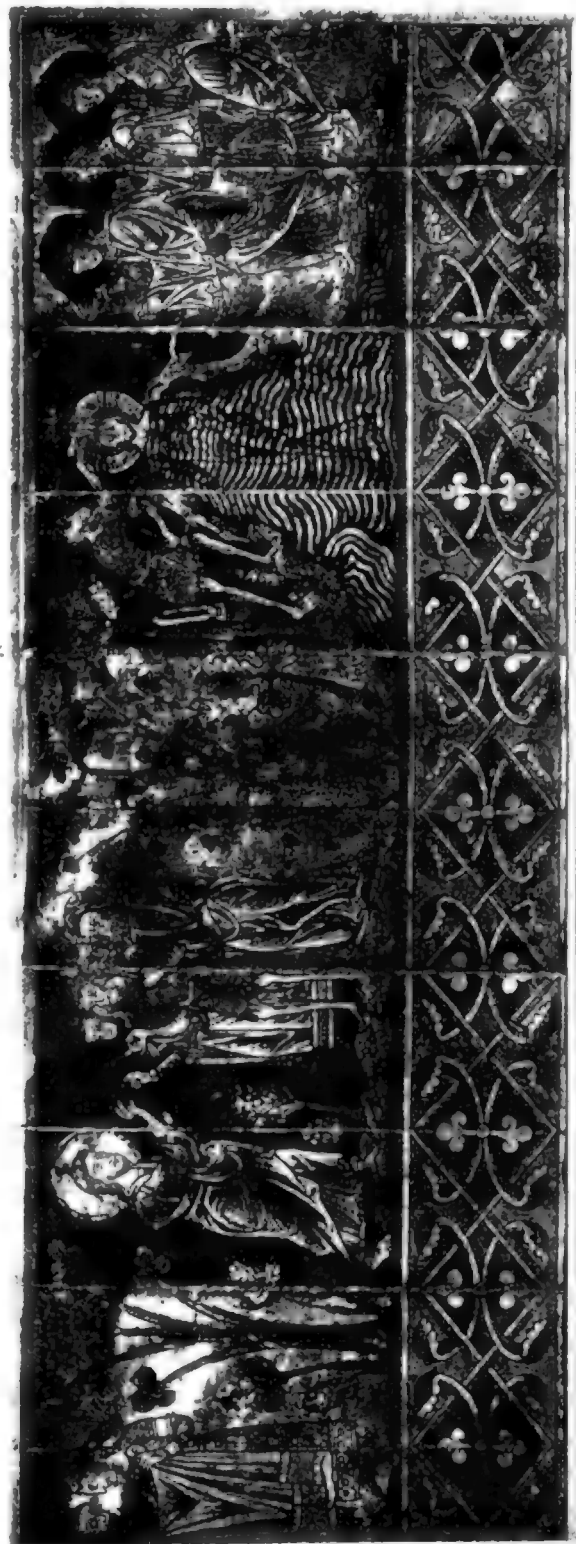
[A picture gone: probably Zacharias at the altar.]

- (1) The *r.* half only remains, showing a woman in an attitude of surprise. Probably the Nativity of St John.
- (2) Zacharias writes the name 'Johannes' (Pl. I).
- (3) (*Occupying three compartments*) St. John baptizing a man in a tub (Pl. I).
- (4) (*Occupying two compartments*) Christ meeting St John and his disciples (Pl. II).
- (5) (*Occupying two compartments*) Baptism of Christ; three angels on *r.* (Pl. II).

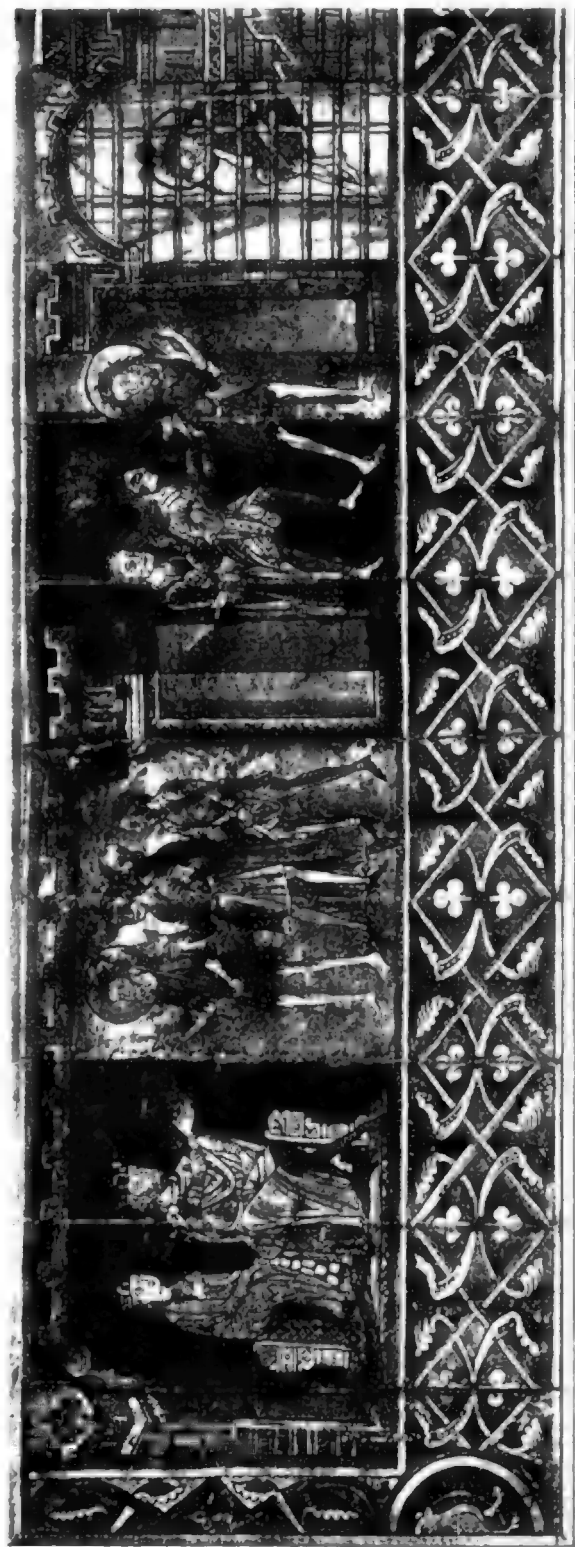
The lower part of the strip is occupied by a border 2 inches deep, containing foliage ornament and a lozenge pattern.

*Verso.*

The left margin and the lower part are occupied by similar borders; a circular medallion containing an animal is included on *l.*



II. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST. XII<sup>TH</sup> CENT.



III. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST. XII<sup>TH</sup> CENT.

- (6) (*Occupying two compartments*) St John brought before Herod and Herodias (Pl. III).
- (7) (*Occupying two and a half compartments*) St John thrust into prison, and (r.) seen through bars (Pl. III).
- (8) (*Occupying one and a half compartments*) Two archers shoot birds in a tree, the one on r. holding a dead bird; presumably in preparation for the dinner in the next picture. An unusual subject (Pl. IV).
- (9) (*Occupying two compartments*) A tower (*mutilated*) on l., a woman (?) at top. On r., Herod and Herodias at table, with Salome tumbling (Pl. IV).

[Picture of the Decollation gone.]

The absolute identity in style of these miniatures with those of the *Hortus Deliciarum* is beyond dispute, and the only point requiring explanation is how so long and narrow a strip of vellum could ever have formed part of a book. The manuscript itself appears, however, to have been made up of leaves of different sizes, the largest measuring 50 by 36-7 cm., while the others were 'de format moindre', and until the sixteenth century it was unbound except for a vellum wrapper. The present strip has been carefully folded, as is shown by a series of vertical creases probably contemporary with the manuscript, into seventeen equal sections, each 2 inches wide, and forming half of one of the compartments. There would thus have been no difficulty, if the strip was guarded in by its left edge, in unfolding it to the right and displaying either a compartment at a time or the whole series of pictures. There seems no reasonable doubt that the Museum has acquired what is probably the only surviving fragment of one of the most famous of medieval illuminated manuscripts.

E. G. M.

## 2. LIOTARD'S PORTRAIT OF HIMSELF.

**B**y the cosmopolitan painter Jean Étienne Liotard (b. at Geneva 1702, d. 1789) fifteen engravings and etchings exist, and all are rare. In his youth, before his journey to the Levant, he had etched a few plates at Paris, the earliest of which, his own portrait in 1733, is in the Museum, as well as 'Le Chat malade' after Watteau. After he



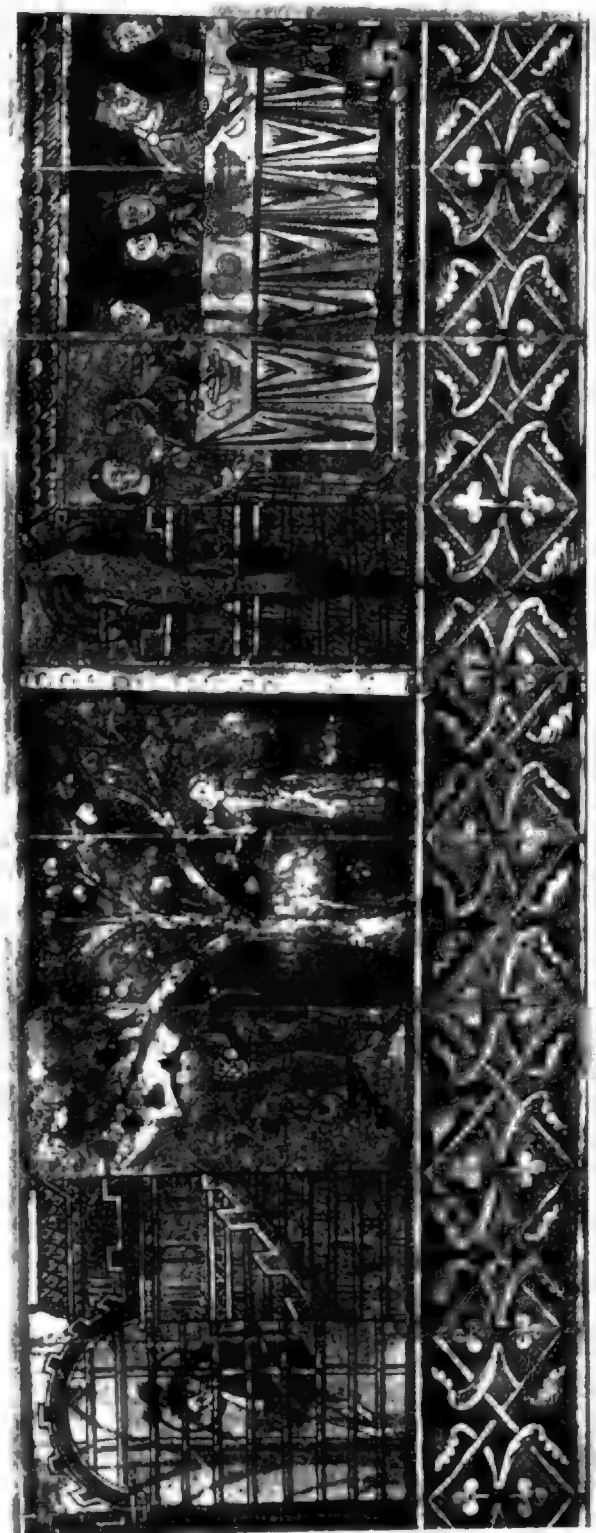
left Paris in 1736, an etching of himself in his studio (about 1745) and a mezzotint of his wife (about 1760) were his only experiments in engraving until in 1780 he began a series of seven numbered plates, in an entirely different style, intended to illustrate the doctrines set forth in his *Traité de la peinture*, which appeared in 1781, dedicated 'aux mânes du Corrège'. In an *avertissement* he refers in detail to these plates: 'J'ai fait graver, et j'ai gravé moi-même en partie, sept estampes de différentes grandeurs. J'ai scrupuleusement observé dans leur composition les principes exposés dans cet ouvrage.'

The Museum has just acquired a proof before letters of the first and largest of these engravings, Liotard's own portrait, which in the lettered state is inscribed: 'J. E. Liotard. Effet clair obscur sans sacrifice. Gravé par lui-même.' In his comment on this plate in the *avertissement* the engraver writes, 'On croit devoir le citer pour le clair-obscur, l'harmonie des ombres, et la juste distance que l'on doit observer entre le clair et l'ombre.'

The portrait, which is illustrated in Pl. V, is impressive by its vigour and large dimensions—the plate measures 19 by 15½ inches—and presents a strong contrast to the work of the professional engravers of the period, all of whose rules it defies. It possesses the character and personality often found in the work of good painters who attempt engraving without having blunted the edge of their eagerness by subjection to routine. The portrait somewhat resembles a rough mezzotint, but has evidently been produced by the use of rocker and roulette, without that thorough rocking of the plate which is needed to produce a normal mezzotint ground. Seen at a distance, it fully justifies by its skilful chiaroscuro the claim made for it by the engraver who, in his eightieth year, was capable of a performance so novel and imposing. C. D.

### 3. LEGROS ETCHINGS, AND OTHER PRINTS AND DRAWINGS.

THE sale in November last of a portion of the collection of Legros etchings formed by Robert Gueraut afforded a rare opportunity of filling gaps in the series of this master's work, in which, as regards his early etchings down to about 1885, the Print



IV. MINIATURES OF THE LIFE OF ST JOHN THE BAPTIST. XIII<sup>TH</sup> CENT.



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V. JEAN ÉTIENNE LIOTARD, BY HIMSELF

Room is already strong, having obtained many rarities by the gift, in 1907, of another part of the Gueraut collection. From the portion recently sold no less than 162 proofs, including many scarce states as well as etchings of which only two or three impressions in all exist, have found their way into the Museum either by purchase or gift. Thirty impressions were presented by Mr T. D. Barlow, thirty-five by Mr H. J. L. Wright, and a single rare etching, 'Le Canal', by Mr W. Thomson. A selection of these is at present exhibited. The Museum is still weak in the later work of Legros, his landscapes, especially, being poorly represented, but it has been fortunate in obtaining so good a representation of the master's early figure subjects and portraits, which are his most powerful and original creations, the productions of the latter part of his long career being liable to the charge of mannerism.

A recent gift from the Contemporary Art Society includes three pen drawings of animals and birds by the French sculptor Gaudier-Brzeska, a scene in North Africa by Allan McNab, and a water-colour of Devonshire scenery by E. Barnard Lintott.

Mr H. Macbeth-Raeburn, A.R.A., has presented eighteen proofs, partly printed in colours, of his mezzotints after Hoppner, Lawrence, Raeburn, Sargent, and other painters.

From an anonymous donor the Museum has received seventeen proofs of the recent work of Stanley Anderson, R.E., in etching and engraving. The selection consists chiefly of choice early states prior to the published editions, and these are accompanied by a group of pencil studies for figures in the engravings 'The Fallen Star', 'Morning on the Seine', and 'Between Tides, Dieppe'. A large selection of these prints and studies is at present exhibited.

From the Hungarian etcher Mr N. L. Varga, who has recently spent some months in study at the Print Room, a gift was received, at his departure, of six drawings and seventeen etchings of biblical, landscape, and figure subjects. This is a welcome addition to the considerable number of modern Hungarian prints presented a few years ago by the Government of that country, and including specimens of Varga's work.

C. D.

#### 4. A SANDSTONE RELIEF OF REḤMIRA', OF THE XVIIIth DYNASTY.

THE attractive sandstone fragment illustrated on Plate VI is probably from the doorway of a tomb or private shrine. It shows in relief a certain Reḥmira' kneeling before a table of offerings, and from the inscription it is clear that a figure of Osiris occupied the portion of the slab that is lost. The name of the god is in fact included on the fragment, and the remaining hieroglyphs read—'giving praise to Osiris, smelling the earth before the King of Eternity, that he may give blessedness in heaven, power on earth, and vindication in the Beautiful West (the Next World), for the [Superintendent of(?)] the [Royal(?)] Stables and Child of the Royal Nursery, Reḥmira'.'

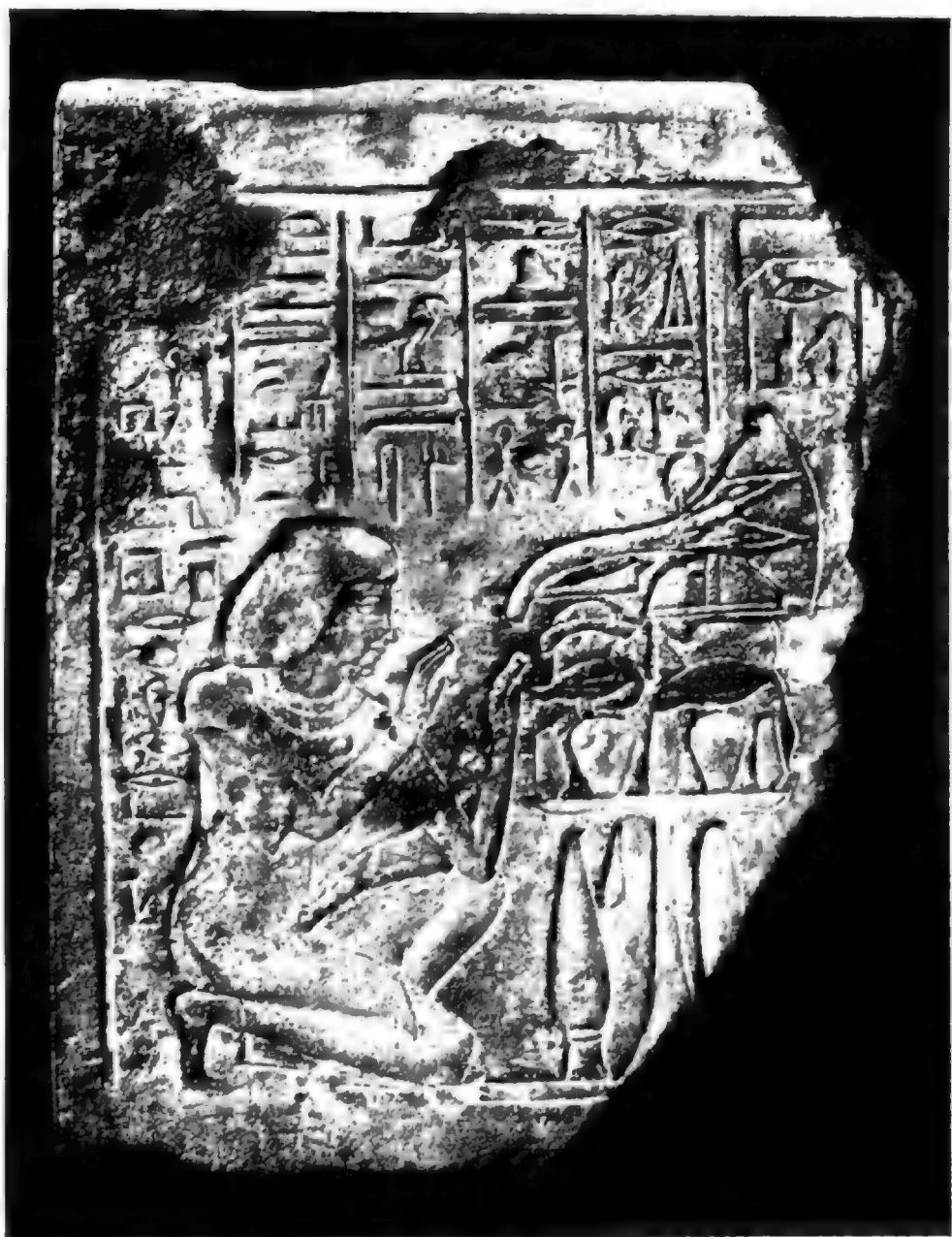
The dress and general appearance of the figure of Reḥmira' bear out the suggestion of the name that the relief is to be dated to the middle or end of the Eighteenth, or possibly even to the beginning of the Nineteenth Dynasty. The drawing is good, though sandstone is a poor medium for the rather small cutting. The slab measures 1 foot 10½ inches by 1 foot 5½ inches.

S. R. K. G.

#### 5. A DEMOTIC PAPYRUS FROM PHILADELPHIA.

THROUGH the generosity of Sir Herbert Thompson and Dr Robert Mond an important document has been added to the collection of papyri. It is a contract for the sale of a property in Philadelphia, a site now marked by Darb Garzah, near ar-Rubayyat on the eastern edge of the Fayyum, and is dated in the fourth year of Ptolemy III Euergetes, i.e. 244–243 B.C. The two parties concerned were a farmer called Erius, the original owner, and a cemetery priest whose name is perhaps to be read Paku.

The papyrus on which this contract is written was a roll nearly 12 feet long when it reached the Museum; it must originally have been at least 18 inches longer to accommodate the beginning of the text, now missing. The reason for the unusual length is that there are five copies of the contract, each by the hand of a different scribe, the last four scribes acting as witnesses for the first. The chief interest of the document lies in the fact that it is the first of this



VI. RELIEF OF REHMIRA' (XVIII<sup>TH</sup> DYNASTY)



VII. HEAD FROM THE LANSDOWNE COLLECTION

'witness copy' type found north of Thebes. Moreover, except for two or three fragmentary texts in the Cairo Museum, it is the only demotic contract for a sale of property from Lower or Middle Egypt among the early Ptolemaic papyri, and as such of considerable importance for the history of the sale formulae in Ptolemaic times.

The same general forms are employed in the contract as are familiar in many examples from Upper Egypt, and in some from the Fayyum. It is drawn up, as they are, in two separate statements, (1) a sale-form, the *πρᾶσις* of the corresponding Greek documents, in which the property is spoken of as still belonging to the original owner, who therein agrees to the sale, and (2) a cession-form, *συγγραφὴ ἀποστασίου*, in which the second party to the contract is recognized as the actual owner. The protocol and description of the two parties and of the property are the same in both parts of the contract, and the legal formulae sometimes the same and sometimes very similar. About half of the first three copies of the *πρᾶσις* is missing, and some of the other copies are slightly damaged, but the wording can be completed with certainty in every case. The variant spellings are valuable owing to the date and provenance of the papyrus.

S. R. K. G.

## 6. A BREVIARY FROM THE PROVINCE OF LYONS.

**T**HE Church of Lyons,' wrote St Bernard to the canons, about A.D. 1140, 'has hitherto held pre-eminence amongst the churches of France, not only in the dignity of its see, but also in liberal studies and praiseworthy institutions. . . . Especially in the matter of its ecclesiastical offices has this Church, with sound judgement, shown itself reluctant to acquiesce in hasty novelties or to allow itself to be tarnished by youthful levity.' If the founders of the see can no longer be credited with the introduction of the Gallican Rite into the West, a breviary connected with a church which had earned the commendation of St Bernard little more than a century before is clearly a welcome acquisition. The Museum has not fortuned upon any of the early printed breviaries of Lyons, and the use is now represented for the first time in the Department of Manuscripts. No very precise limits can be set to the date of trans-



cription. St Peter Martyr (canonized in 1253) finds a place in the prefatory Calendar. On the other hand, the Octave of the Nativity of the Virgin, established by Pope Innocent IV in or about 1245, and St Louis the King (can. 1297) are both absent; and there is no office for Corpus Christi (instituted in 1264) in the Temporale. These indications, taken in conjunction with the evidence of the handwriting, suggest that the manuscript (Egerton MS. 3049) was written in the third quarter of the thirteenth century. Whether the book was intended for service in the metropolitan diocese itself or within the jurisdiction of the daughter-church of Mâcon (which seems to have enjoyed a use of its own) has yet to be discovered. Three circumstances may be adduced in favour of a Mâcon origin: the occurrence of St Gerard, a local bishop, in the Calendar (29 May); the prominence assigned to St Vincent, to whom the cathedral was dedicated, in the Sanctorale; and the presence inside the front cover of a fragmentary deed of the fourteenth century relating to lands in the city. But the Calendar abounds with Lyons saints, some of whom appear also in the Sanctorale; and although the feast of the Conception of the Virgin, which provoked St Bernard to pen his letter to the canons, is ignored in the text, it is accorded nine lessons in the Calendar. Whatever its original home, the book stood on the shelves of a conventual library at Lyons in the seventeenth century. Thence it was acquired, along with other books, by Dr Thomas Hobart, 'Governor' to an even better-known collector of manuscripts, Thomas Coke of Holkham, afterwards Earl of Leicester, about the years 1712 to 1724. Hobart's manuscripts eventually passed into the Mostyn Library, to which the Museum is already indebted for several notable volumes. A. J. C.

## 7. THE STEVENS TRANSCRIPTS.

STUDENTS of history, not on this side of the Atlantic only, have often complained of the sale of historically important state papers and private correspondence out of the country; and proposals have even been mooted for an enactment either giving power to forbid such sales altogether or making it a condition that the papers shall be photographed before removal. Special recognition must there-

fore be given to a most generous gift to the Department of Manuscripts by Mr Henry J. Brown, senior partner in the firm of Messrs. B. F. Stevens and Brown. The late Mr B. F. Stevens devoted himself for many years to the task of collecting transcripts of papers and letters relating to American history between the years 1744 and 1784. These transcripts, which amount approximately to between 45,000 and 50,000 leaves, are taken from various sources, including the British Museum, the Public Record Office, and the French and Dutch archives; but the greater portion are from private collections, particularly the Lansdowne and Royal Institution Papers, both of which are now in America. Mr Brown has presented the whole collection, together with a manuscript index compiled by Miss Moodie, in memory of his late partner. Since it will be convenient to students to have the complete series in chronological order, it is proposed to preserve even such transcripts (like those from the Auckland Papers in the British Museum) as are readily accessible; but the transcripts will not be indexed individually, students being referred to the existing index.

H. I. B.

#### 8. MERCATOR'S ATLAS, 1595.

THE copy of Mercator's Atlas acquired by purchase in February for the Map Room of the Museum is of the first edition of the complete atlas, which is believed to be extremely rare. Mercator originally published his maps in three separate volumes, in 1585, 1590, and 1595. In the latter year these three collections of maps were issued as one large atlas, similar in contents to the three separate parts but differing in various minor points of setting-up, &c.

Mercator's Atlas is one of the most important cartographical works of the sixteenth century, and it is satisfactory that this rare edition of the work should have been secured for the Museum collection, which already possesses the three separate parts, and a later (1602) edition of the complete work.

F. P. S.

#### 9. EARLY PRINTED BOOKS.

THE Department of Printed Books has acquired by purchase a copy of the first edition of Henry Crosse's *Vertues Commonwealth: or the High-way to Honour*, printed for John Newbery,

London, 1603, of which only one other perfect copy, at Oxford, is known. Another issue of 1605, with the title *The Schoole of Pollicie*, is only known from a single copy at Cambridge. The book was reprinted in 1878 from the Oxford copy, in an edition limited to fifty copies, by the Rev. A. B. Grosart, who praises 'its graphic portraiture of "men and manners" of the period, more especially in the latter half under "Vice" '. He also remarks that in it 'the student-reader will recognize *hits* at Shakespeare, Ben Jonson, and others', in the course of several pages devoted to contemporary books and plays. The following passage, on sig. Q 1 recto, is regarded as containing an allusion to Shakespeare: 'And as these copper-lace gentlemen growe rich, purchase lands by adulterous Playes, and not fewe of them vsurers and extortioners, which they exhaust out of the purses of their haunTERS, so are they puffed vp in such pride and self-loue, as they enuie their equalles, and scorne theyr inferiours.' The Museum is fortunate in having acquired a copy of the very rare original of this interesting work, hitherto represented in the Library by Mr. Grosart's reprint.

Among other recent purchases the following four early printed foreign books deserve special mention. An edition of the *Sermones de tempore et de sanctis* of St Bernard of Clairvaux, without imprint, bound with his *Epistolae* printed at Paris in 1494, although not previously in the Library, had already been identified by Proctor as from the press of Pierre Levet. Another early French book is an edition of Seneca's *Epistolae* of 1502, a very rare edition from a provincial press, that of Georges Serre at Avignon. An early *Missale secundum cōsuetudinem Burgeñ ecclesie*, printed by Juan de Junta at Burgos in 1546, provides a specimen of a local use not hitherto represented in the Library; it also has, besides many small woodcuts, an ornamental title-page and a large crucifixion cut signed with the initials of the respective artists. An exceptionally well-preserved copy of the first four books of *Amadis de Gaula*, printed by Pedro Lasso at Salamanca in 1575, is a welcome addition to the valuable series of Spanish romances of chivalry already in the Library.

H. T.

## 10. VOLUMES OF A MANUSCRIPT CHINESE ENCYCLOPAEDIA.

**Y**UNG *lo ta tien*, or 'Great Encyclopaedia of the Yung-lo Period' [1403-24], was the name given to the largest literary work ever known to have been compiled by man. When complete, the volumes numbered over 12,000, including a table of contents in twenty volumes. Though usually called an encyclopaedia, it was in fact rather a gigantic dictionary, containing as it did all the characters of the Chinese language, arranged under a series of rhymes and treated both singly and in combination, each phrase being illustrated by extracts (sometimes amounting to whole treatises) from the literature of the past.

This stupendous work was never printed, but at one time three complete copies were in existence. In the year 1900 only one copy remained, which was stored in the Han-lin College at Peking, and even this was very imperfect owing to the pilfering of generations of officials. During the siege of the Legations the Han-lin building was burned down, and with it was destroyed the last copy of the *Yung lo ta tien*: only two or three hundred volumes were saved, and these are now dispersed all over the world, the largest number being in the National Library at Peking and the Library of Congress at Washington.

Nine volumes are in the British Museum. Three of these were recently presented by Mr C. H. Brewitt-Taylor, late Commissioner of Customs in China. The first contains sections 8268-9, dealing (in part) with the word *ming*, 'carving' or 'engraving'. The second contains section 8275, under the same rhyme, and deals with the word *ping*, 'warfare'. The third, containing sections 18244-5, is concerned with architecture and joinery, classed under the general heading *chiang*, 'workmen' or 'workmanship'. This volume is particularly interesting to students of Chinese decorative design, because it consists largely of drawings taken from the *Ying tsao fa shih*, a famous architectural treatise written about 1100 A.D. As Mr W. Perceval Yetts has already pointed out, striking differences exist between the ornamental designs drawn in the *Yung lo ta tien* copy and those in the latest edition of 1925.

All three volumes are written in a fine clear hand, with titles of works quoted in red, making it easy to ascertain the contents of a page at a glance. They measure 50×30 cm., and are bound in thin pasteboard covered with yellow silk. L. G.

#### 11. A HEAD FROM THE LANSDOWNE COLLECTION.

THE dispersal of the collection of ancient sculpture at Lansdowne House will be fresh in many people's memories, as well as its almost total disappearance from this country, which was not at the time able to acquire any of the more important pieces for the national collection. This, however, has now been remedied by the generosity of Mr Frederick Neilson of Chicago, who has presented to the Museum one of the pieces which he bought at the sale, the gift being made through the National Art Collections Fund in memory of the fifth Marquess of Lansdowne.

The head in question (Plate VII) is that of a girl with hair knotted upon the crown of the head under a broad band, a fresh and pretty piece of work, as Michaelis described it, though we can hardly go so far as he did in claiming it as a Greek sculpture. It is on the whole in very good condition, and free from restoration except the nose and ears, but the bust is entirely modern. The height with the bust is 25 inches (62 cm.). It was found in 1769 by Gavin Hamilton in Hadrian's Villa at Tivoli, and was sold for £15 to the then Lord Lansdowne, in the possession of whose family it remained down to 1930. It is described, though not illustrated, by Michaelis in his *Ancient Marbles in Great Britain*, p. 468, and a photograph is given in the 1930 Sale Catalogue (No. 23). H. B. W.

#### 12. THREE CARVINGS IN IVORY AND BONE.

THE Department of Greek and Roman Antiquities has acquired an ivory pyxis, a small ivory relief, and a bone-carving (Plate VIII) which form a useful addition to the collection of objects in these materials. The pyxis (height  $2\frac{3}{4}$  inches = 7 cm.) retains its lid with a pine-cone knob. Round the cylindrical body are carved a reclining Maenad with a thyrsus, and two cupids. One runs towards her with a bag shaped like a purse; the other carries a small bucket in



VIII. IVORY AND BONE CARVINGS (II<sup>ND</sup>-IV<sup>TH</sup> CENT. A.D.)



IX. TIGER, BY GANKU



one hand, and some invisible object wrapped in a cloth over his shoulder. The style is lively and graceful, and the date is probably about 200 A.D. There is a similar pyxis in the Metropolitan Museum in New York.

The relief (height  $2\frac{3}{4}$  inches = 5.6 cm.) is of much rougher, and probably later, workmanship. The figure is again a cupid, running forward and holding up a piece of drapery. The back is concave, ■ though the relief were meant to be attached to ■ curved box or piece of furniture. The ivory is tinged with green, but this is probably due to the accidental contact with corroding bronze.

The bone carving, hollow inside, once formed a handle of some implement (height  $4\frac{3}{4}$  inches = 11 cm.). On one side is Apollo, playing his lyre; on the other is Artemis in a little shrine, holding ■ torch in either hand. These slight mass-produced bone carvings are supposed to have been made at Alexandria in the third and fourth centuries of our era; great quantities survive, the largest collections being in the Coptic Museum in Cairo and in Berlin. R. H.

### 13. TIGER BY GANKU.

**I**N April the Sub-Department of Oriental Prints and Drawings acquired by purchase an important addition to the collection of Japanese paintings. This is a large picture, measuring  $66\frac{1}{2} \times 45$  inches, of a tiger crouching on a rock above a torrent, by Ganku (Pl. IX). It has been in England since 1862, and was bought in Japan at Hakodate at a time when the house of an eminent *daimyo* had been destroyed and his collections scattered during political disturbances. The Museum has possessed for many years a weak copy of this picture from the Anderson Collection, by an obscure artist called Tō-yei, dated 1803.

Ganku was born in 1749 and died in 1838 in his ninetieth year. He worked at Kyoto, and became one of the chiefs of the brilliant band of artists then active in that city. He founded a school, named after him. Naturalism was in the air, and Ganku shared to some extent in the naturalistic movement headed by Ōkyō and Goshun; but his first model was the Chinese painter Shēn Nan-p'ing, who worked for some years at Nagasaki and had great influence in Japan,



and he also studied the older Chinese masters to good purpose. Ganku is a more genial painter than Ōkyō, his brush more vibrant. He painted figure-subjects, birds and flowers, and deer, but he is specially famous as a painter of tigers. There are no tigers in Japan, though the Japanese have always been fond of painting conventional tigers in emulation of the Chinese; but Ganku received a tiger's head, brought from China, as a present, and this and tiger-skins, together with Chinese pictures, were his study. The picture now acquired by the Museum is an early work, and the minute care with which the hide is painted shows the artist's preoccupation with a naturalistic aim no longer apparent in his later painting. At the same time the attitude and expression of the tiger are full of life, and the whole work breathes energy and vigour. The master was already represented in the Sub-Department by a small group of paintings, one of which, a bird in a snow-shower, from the Morrison Collection, is a very charming example: but the scale and the great power of the new acquisition give it a place apart. L. B.

#### 14. BRONZE COINS OF THE KINGS OF SYRIA.

THE purchase of an earlier selection from the Rogers Collection of bronze Seleucid coins has already been recorded in these pages (Vol. V, p. 53); a larger and final selection, containing 626 coins from the reign of Antiochus III to the end of the dynasty, has recently passed into the Museum Collection.

The value of a collection such as this must of course lie principally in the minor varieties of monogram, symbol, &c., which it provides to complete the long and varied sequence of bronze coins; for it is hardly too much to say that the key to the proper identification of the Seleucid series is to be found in its mintmarks. At the same time it contains many coins remarkable for their rarity and fine condition. Among these may be noted the pretty little coin of Antiochus III with serrate edge of which the types are the heads of Demeter and an elephant (Plate X, No. 1); the rare coin of Achæus, the uncle and general of the same king, who rebelled and assumed the royal title (No. 2, Apollo head and eagle); the piece of four chalci of Antiochus IV bearing his radiate head (No. 3, *rev.* seated Tyche)



X. BRONZE COINS OF THE KINGS OF SYRIA



with the currency value added in figures, an exceptional feature on a Greek coin; the serrate piece of Demetrius I (No. 4, Apollo head and tripod); a fine example of the largest bronze with the portrait of Timarchus, satrap of Babylon, who revolted against Demetrius I and proclaimed himself king (No. 5); the portrait head of the handsome Alexander I, Bala, *rev.* Nike (No. 6), and the issue (No. 7 with the types, Zeus' head and thunderbolt) made in the same reign for the four sister communities who formed the Syrian tetrapolis; the coin of Demetrius II bearing his head and the reverse type of Artemis (No. 8); and the rare pieces with portraits of the later sovereigns, Antiochus VIII with his mother Cleopatra, Seleucus VI, Antiochus XI, and Antiochus XII (Nos. 9-12).

E. S. G. R.

#### 15. A NEW MEDAL ILLUSTRATING ENGLISH HISTORY

**T**HE Department of Coins has recently acquired a silver medal, size  $1\frac{1}{4}$  inches, previously unpublished, which contrasts on its two sides the political condition of England before and after the death of Queen Anne.

The medal is strongly anti-Jacobite. On the one side the Jacobites are represented as tares growing among the corn (*Infelix lolium*, &c.), which, on the other side, after the Hanoverian succession, is reaped and garnered while the tares are heaped for burning (*Ecce leves stipulae*, &c.) In the background ships sail towards the rising sun, the emblem of Louis XIV, which rises in splendour over the horizon; on the reverse the sun is in eclipse and the ships lie peacefully in harbour.

G. C. B.

#### 16. SPEAR AND NECKLACE FROM THE NEW HEBRIDES: ROYAL LOAN.

**H**.M. the King has been graciously pleased to deposit in the Museum a spear and necklace presented to him by Ringapat, king of the Big Nambas of Malekula, New Hebrides, a tribe formerly notorious for their cannibalism.

The spear, which measures 10 feet 2 inches in length, has a wooden point, originally coated with a vegetable poison, and a bamboo shaft;

between the point and the shaft is a projecting knob of wood carved in the form of a stylized double human head. The lashings are of braided sinnet. This spear is stated to have been in the Malekulan royal family for a very long time, but owing to the thick wrappings of leaves which enclosed it the carved portion retains a remarkably fresh appearance.

The necklace had also been worn by Ringapat for many years. It consists of disk beads ground down by a laborious process to a uniform size from white shells and the shells of coconuts. H. J. B.

## 17. ANGLO-SAXON ORNAMENTS FROM HOLME PIERREPONT.

A PAGAN cemetery was accidentally discovered and despoiled by workmen in 1842 at Holme Pierrepont, three miles east of Nottingham, and references to early descriptions of the finds are given in the *Victoria History of Notts.*, vol. i, p. 195, but no systematic investigation was undertaken and no grouping of the specimens is possible (see Pl. XI). As remnants of the Roman civilization may be mentioned part of an amber-coloured glass bowl  $6\frac{1}{2}$  inches in diameter engraved with a bird and the word SEMPER, the other word (VIVAS) of this common greeting being no doubt on the missing portion; there is also a bronze panther (*f*) in the classical style, for attachment to a rounded surface. The brooches are typical sixth-century bronzes, the best (*b*) being square-headed, pierced in places, and once gilt all over except at the angles, which have silver plates. There are four 'long' brooches in different stages of development, of which two are illustrated (*d*, *g*); and four of smaller patterns, one (*c*) having a more primitive appearance than the other figured (*a*). The remaining fragment (*e*) on the plate is a mount with curved birds' heads, once attached to a bronze-hooped wooden bucket, no doubt deposited in the grave containing food for the dead. There is also part of a common annular brooch, a well-preserved necklace of glass beads (possibly collected from different graves) of various colours and patterns, and a small vase of black earthenware  $3\frac{1}{2}$  inches high, with incised chevrons on the shoulder, filled with small impressed rings (figured in *Victoria History*). From the



XI. ANGLO-SAXON ORNAMENTS FROM HOLME PIERREPONT



XII. (a) GOLD PERSIAN STATUETTE. (b) XIII<sup>TH</sup>-CENT. CHALICE AND  
PATEN FROM CANTERBURY CATHEDRAL

condition of the relics it may be concluded that cremation was no longer the practice, though the square-headed brooch is not far from A.D. 500 and Anglian invaders of that date are credited with cremations elsewhere in the midlands. The series is an interesting one well suited to a public museum, but would have been more important if properly excavated. R. A. S.

#### 18. A GOLD PERSIAN STATUETTE.

THE treasure found on the bank of the River Oxus about 280 miles south-east of Bokhara in 1877 passed into several hands, and two of the gold specimens were presented to the first Earl of Lytton who was Viceroy of India at the time. One is an imperfect model of a Persian chariot, like that already in the Museum (Dalton, *Treasure of the Oxus*, 2nd ed., Pl. IV); and the other is the gold statuette of a horseman which is here illustrated (Pl. XIIa) and has been acquired from the second Earl. It was detachable from the horse (which is probably lost), and weighs  $2\frac{1}{4}$  oz., the height being nearly 3 inches. In the left hand are short gold wires, evidently part of the reins; and in the right is a socket, probably for a whip. The tunic is engraved to represent embroidery, and the close-fitting trousers are plain. The hood is erect over the head, and has a band confining the beard, like a gold statuette 2.2 inches high from the same treasure (no. 2 in Catalogue, where Mr. Dalton discusses the costume). It evidently dates from the Achaemenid period (550-331 B.C.), and some degree of precision is given by coins associated with the treasure: the date of manufacture would be about 400 B.C. The Museum is now in possession of most of the deposit, which is temporarily included in a special Persian exhibition to supplement that held at Burlington House earlier in the year. Lord Lytton's gold figure was there given a place of honour among the rare bronzes illustrating the earliest art of Persia. It was first published by Sir Alexander Cunningham in the *Journal of the Asiatic Society of Bengal*, vol. 50, Pl. XIII, p. 154; and later in Kondakov, Tolstoi and Reinach's *Antiquités de la Russie méridionale*, p. 191. R. A. S.



## 19. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

[Carl Linnaeus:] Miscellaneous Tracts relating to Natural History, Husbandry, and Physick. [Translated] by Benj. Stillingfleet. The third edition. London, 1775. *Presented by Basil H. Soulsby, Esq., through the Friends of the National Libraries.*

[Charles Burnaby:] The Ladies Visiting-Day.—The second edition. London, 1708.—[Charles Burnaby:] The Reform'd Wife. The second edition. London, 1700.—Les Egaremens du coeur et de l'esprit, ou memoires de Mr de Meilcour. Premiere partie. Paris, 1736. *Presented by H. D. Ziman, Esq., through the Friends of the National Libraries.*

Shakespeare: Venus and Adonis.—Thomas Mann: A Sketch of my Life. Harrison of Paris, 1930. *Presented by the Publisher.*

Robert Freyhan: Die Illustrationen zum Casseler Willehalm-Codex. Marburg, 1927. *Presented by the Verlag des Kunstgeschichtlichen Seminars, Marburg.*

La Glypthothèque Ny Carlsberg. La Collection égyptienne, par Maria Mogensen. Copenhagen, 1930. *Presented by the Ny Carlsberg Glyptothek.*

A Memorial Volume of Virginia Historical Portraiture, 1585-1830. Edited by A. W. Weddell, F.R.G.S., Litt.D. Richmond, Virginia, 1930. *Presented by the Virginia Historical Society.*

Transactions of the Oriental Ceramic Society, 1928-30. For Private Circulation only. London, 1931. *Presented by the Oriental Ceramic Society.*

Corpus Codicum Islandicorum Medii Aevi. I. Flateyjarbók. (Codex Flateyensis.) MS. No. 1005 fol. in the old royal collection in The Royal Library of Copenhagen. With an introduction by Finnur Jónsson. Levin & Munksgaard: Copenhagen, 1930. *Presented by Ejnar Munksgaard, Esq.*

William Shakespeare. The Tragedie of Hamlet Prince of Denmark. Edited by J. Dover Wilson, Litt.D. Illustrated by Edward Gordon Craig, and printed by Count Harry Kessler at the Cranach Press, Weimar, 1930. *Presented by Count Harry Kessler.*

Thucydides. Translated into English by Benjamin Jowett. Printed at the Ashendene Press, Shelley House, Chelsea, 1930. *Presented by C. H. St John Hornby, Esq.*

Duc de Prémio Réal. Portraits exposés en l'Hôtel Jean Charpentier du 15 au 29 Octobre 1924. Paris, 1930. *Presented by the Duc de Prémio Real.*

John Leech on my Shelves. Privately printed by the Bremer Presse at Munich for William B. Osgood Field, 1930. *Presented by William B. Osgood Field, Esq.*

The Book of Common Prayer and Administration of the Sacraments and Other Rites and Ceremonies of the Church according to the use of the Protestant Episcopal Church in the United States of America. Together with The Psalter or Psalms of David. 1928. (Printed by D. B. Updike, The Merrymount Press, Boston, Massachusetts, 1930.)—Corinth, Vol. 5. The Roman Villa. By Theodore Leslie Shear. Published for the American School of Classical Studies by the Harvard University Press, Cambridge, Massachusetts, 1930.—Edward S. Curtis. The North American Indian. Vols. 17, 18, text and plates. Norwood, Mass., 1926, 1928. *Presented by J. Pierpont Morgan, Esq.*

A Dryden Library. A Catalogue of Printed Books, Manuscripts, and Autograph Letters by John Dryden. Collected by Thomas James Wise. London, 1930. *Presented by Thomas James Wise, Esq.*

Catalogue of the Works of Rudyard Kipling, New York, 1930. Together with other catalogues issued by the Grolier Club. *Presented by the Grolier Club, New York.*

Archibald Robertson, Lieutenant-General Royal Engineers. His Diaries and Sketches in America, 1762–80. Edited with an introduction by Harry Miller Lydenberg. The New York Public Library, New York, 1930. *Presented by the New York Public Library.*

Abyssinian Birds and Mammals, painted from life by Louis Agassiz Fuentes. Field Museum of Natural History, Chicago, 1930. *Presented by the Field Museum of Natural History, Chicago.*

Drafts of seven letters of Sir Bevil Grenville (1596–1643), the Cornish royalist, all apparently autograph. *Given by His Grace the Duke of Rutland.*

Four letters from Martin Farquhar Tupper; five letters of Sir George Grove; and five letters of Dean Stanley. *Given by Mrs William Buckler.*

Letters from musicians and others, some still living, received by the donor, *Mr Edward Speyer*, who is willing that the letters of living writers should be reserved for the present.

Three Court Rolls, 1548-59, 1605-24, 1625-49, and one Comptotus Roll, 1506-7, all of Bradeston in the Hundred of Blofield, co. Norfolk. *Bequeathed by Frederic Johnson, Esq.*

Papers, &c., in 15 vols., of Professor Sir William James Ashley, Vice-Principal of Birmingham University, relating mainly to Royal and other Commissions of which he was a member during the Great War, and bearing on the economic problems of the war and post-war periods. *Given by Percy Ashley, Esq., C.B.* [Reservation of some papers from public use may be found necessary for a period.]

Twenty-three Royal and other autographs, including letters of Carlyle, Sir Walter Scott, Darwin, Wordsworth, and other celebrities. *Bequeathed by Frederick Louis Lucas, Esq.*

A copy of volume 5 of *Fabliaux et Contes*, ed. Le Grand, containing the inscription, probably in the hand of Nelson's daughter, 'Horatia N. Nelson the Gift of Lady E. Hamilton, June 8, 1812'. *Given by Dr C. Davies Sherborn.*

Three note-books, containing copies of letters written to his parents by Lieut. Thomas Pierce, of the 30th Bengal Native Infantry, including extracts from his diary during the Sikh Wars and the Indian Mutiny. *Given by Mrs. Seiffert through Capt. G. A. E. Gibbs, R.E.*

Collection of songs by Charles Kensington Salaman (d. 1901). *Given by Harold Reeves, Esq.*

Copy, in Thomas Carlyle's handwriting, of a forgery of William Squire of Yarmouth, purporting to be a letter written by Cromwell, 29 November 1642; published by Carlyle, with other forgeries, in 1847. *Given by Mrs G. Humphrys.*

Correspondence of John Eliot Hodgkin with scholars and editors, relative to the forgeries of the monk Simonides; 1861-4. *Given by A. E. Hodgkin, Esq.*

An illustrated Catalogue of the Art Collections of Mr Fusajiro Abé, of Sumiyoshi, near Kobe, Japan. 2 vols., fol. *Presented by Mr F. Abé.*

A large collection of Persian official documents and letters relating to the administration of India in the first half of the nineteenth century, for the most part collected by Mr Turner Macan. *Presented by R. E. Macan, Esq.*

Two drawings (landscapes in water-colour and pencil), and five etchings and lithographs, by Selwyn Image. *Presented by Mrs Selwyn Image.*

Eight water-colour sketches by G. R. Lewis, and one by G. Lennard Lewis. *Presented by A. Maude, Esq.*

Three woodcuts (still life), by Miss May Aimée Smith. *Presented by the artist.*

Portrait of Rudyard Kipling by Francis Dodd, A.R.A. *Presented by Messrs Macmillan & Co.*

A Collection of early Greek pottery and terra-cotta figures from Lake Copais, Boeotia. *Given by C. F. Grundtvig, Esq.*

Two specimens of Sung porcelain, a bowl with *ying ch'ing* glaze and a water-pot from Külühsien. *Presented by Sir Percival David, Bart.*

A bird-cage of Chinese stoneware with dappled lavender glaze. *Presented by Dr Upham Pope.*

A pair of Chinese cloisonné incense burners mounted on storks: eighteenth century. *Presented by H. S. E. Vanderpant, Esq.*

A Japanese 'Imari' cup and saucer with the mark of the Dresden collection: early eighteenth century. *Presented by G. Bellingham Smith, Esq.*

A maté cup, with parcel-gilt silver mounts, from Spanish South America. *Presented by Col. F. H. Ward.*

Series of archaeological specimens and casts, from Colombia. *Presented by Dr Henry S. Wellcome.*

Ethnographical series from the Batak of Sumatra, including two carved priests' staves and three magic books of bark. *Presented by Mrs C. Hodgkinson.*

Cedar-wood pagoda-shaped sutra case; one of the 'million pagodas'

made in the eighth century at Nara, Japan, to contain Buddhist charms (*dharani*). *Presented by Sir Percival David, Bart.*

Series of stone implements of early and late palaeolithic types, from near Sandflats, Cape Province, South Africa. *Presented by Miss F. A. P. Ward.*

Large collection of books, pamphlets, maps, and photographs relating to the archaeology of Mexico and Central America. *Bequeathed by the late Dr A. P. Maudslay.*

Series of stone celts from Ogoja, Southern Nigeria. *Presented by P. A. Talbot, Esq.*

Three Chinese pikes, taken during the Boxer rising in 1900 by Sir Claude Macdonald. *Presented by Lady Macdonald.*

A series of obsidian and other stone implements of late Chelles and St Acheul types from Kariandusi river sites in east Elmenteite, and specimens of the Stillbay and Aurignac cultures from other sites in Kenya. *Given by L. S. B. Leakey, Esq.*

Base-metal spoons of rare types, including the yawl-knop (about 1660), the diamond point and monk's head (both of the fifteenth century). *Given by Mr and Mrs Norman Gask.*

Subtriangular flint implement with exceptional creamy patina, found 8 feet deep at Hoxne, Suffolk. *Given by J. Reid Moir, Esq.*

Openwork circular brooch of bronze-gilt with interlaced animal pattern about A.D. 900, found at Pitney, Somerset. *Lent by Miss Dudman.*

Two gold watches, by John Fladgate of London (late eighteenth century) and J. Sharman of Melton Mowbray (early nineteenth century). *Given by the Misses Woodd.*

A gold medal by Lady Harris on the Centenary of the St John del Rey Mining Co. *Given by C. F. W. Kup, Esq.*

A halfpenny token of George Cheesman of Ardingly, 1667. *Given by Miss Mary S. Holgate.*

Forty-two silver, bronze, and nickel coins of Great Britain and various European states. *Given by Henry Garside, Esq.*

The 'Catalogue of the Gustave Dreyfus Collection of Renaissance Medals'. *Given by Sir Joseph Duveen, Bart.*

Busts in plaster of Edward Hawkins, Keeper of Antiquities

1826-60 and W. S. W. Vaux, First Keeper of the Department of Coins (1860-71). *Given by Sir Frederic Kenyon, G.B.E.*

An Anglo-Saxon sceat and a penny of Cynethryth, queen of Mercia, both found at Richborough. *Given by the Commissioners of His Majesty's Works.*

A penny of Henry I of the Canterbury Mint of the moneyer Wulfric. *Given by Professor T. O. Mabbott.*

Twenty-nine silver coins and fragments from a find of archaic Greek coins in the Delta. *Given by M. Maurice Nahman.*

## 20. LABORATORY NOTES: A THIRTEENTH-CENTURY CHALICE AND PATEN FROM CANTERBURY CATHEDRAL.

A FINE silver chalice and paten from Canterbury Cathedral (Pl. XII<sup>b</sup>) belonging to the tomb of Archbishop Hubert Walter (1193-1205) have formed the subject of an interesting investigation in the Laboratory. The tomb was opened in 1890, and its contents, including the chalice and paten, are described in *Vetusta Monumenta*, vol. vii, Part i (1893).

The metal, which was gilded in parts, had corroded in an unusual and apparently haphazard manner, resulting in actual perforations similar to those frequently found in cases where alloys are employed which have not been properly mixed before casting. These perforations were situated on the flat portions of the paten and were confined to one side of the chalice (not shown in the photograph), affecting both cup and base. The gilded portions of the paten (the lamb, the two inscriptions, and the rim) were free from disfigurement, but such was not the case in the chalice, where tiny holes were found penetrating the metal in the gilded parts near the top and bottom. It was significant that on examining the reverse side of the metal a fine wash of gold was found surrounding each pin-hole and spreading over the silver surface irregularly for about an eighth of an inch.

This in itself was sufficient to suggest that the gold had been applied in the form of an amalgam, and this theory is borne out on an

examination of the margins of all the gilt areas, which are irregular, the thin wash of gold frequently overstepping the engraved boundary. Mercury gilding is a dual process requiring that the object should be raised to a fairly high temperature to volatilize the mercury after it has done its work as a vehicle for the gold. But mercury has a very strong affinity for the nobler metals, and if, as is suspected in the present case, the silver after its heat treatment were allowed merely to touch a globule of mercury it would retain sufficient to induce the formation of an extremely brittle spot of silver amalgam ready to break away at a touch. Some such accident has evidently taken place in the case of the chalice; the paten was similarly attacked, possibly by the craftsman merely laying it on his bench. The damage would not be noticeable at the time of burial and probably not till many years later.

As little seems to have been recorded of the history of gilding by amalgamation it is of unusual interest to find what would appear to be definite evidence of this technique in a dated piece as early as the beginning of the thirteenth century.

The specific gravity of the metal of the paten is 10.38, which corresponds to very pure silver. Analysis of the washings with dilute ammonia and the finest precipitated calcium carbonate used in the cleaning has shown that gold is, in fact, also present in notable quantity in the silver, but that baser metals are absent. The presence of a trace of copper in the chalice is no doubt due to the solder employed to unite the cup and base.

H. J. P.

#### RECENT PUBLICATIONS.

THE first volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in April of this year. This first instalment carries the letter A as far as the heading AEGIDIUS, *Delphus*, and consists of 1,004 columns, comprising 19,757 entries. The new edition follows the principles laid down for its predecessor, the printing of which was begun just fifty years ago, since when the number of books in the Library has increased by more than 50 per cent.; but the whole Catalogue is being revised so as to bring the method uniformly into line with the present rules of

cataloguing. Two major changes have been made: the letters I and J, and U and V, are regarded as four distinct letters, and are no longer respectively amalgamated, as they were in the previous edition; and the heading 'ACADEMIES' has been abolished. The chief minor changes or amplifications are, briefly, the addition of the pagination to the entries for all books, and of the name of the publisher of all English books, and of all foreign books printed before the year 1700. The price of the new edition is fixed at £3 per volume to subscribers, of whom three hundred and sixty-five are now enrolled. The published price will be £4 per volume.

Seven years after the publication of the first volume of the *Catalogue of the Coins of the Roman Empire*, by Mr Harold Mattingly, comes the second (£3 3s. 6d.). It covers the period from Vespasian to Domitian, inclusive, and describes some 1,350 coins of the three Emperors actually in the Museum, together with all important varieties in other collections known to the writer. There are 83 collotype plates, and the usual full introduction. The book thus provides what for all ordinary purposes is a complete account of the numismatics of the Flavian period.

In 1919 Dr. William Allen Sturge bequeathed to the Museum an immense collection of stone implements, mostly collected in the neighbourhood of Icklingham in Suffolk, but also including collections made by other antiquaries such as Canon Greenwell and Worthington Smith. Mr Reginald Smith's volume *The Sturge Collection: an illustrated selection of Flints from Britain* (25s.) covers only the British section; another volume will deal with the foreign specimens. The arrangement is topographical, according to provenance. Ten plates (one in colour) and a very generous allowance of line-blocks combine with Mr. Smith's text to make this a very useful handbook for students of British stone implements. The Collection itself is not publicly exhibited, but is open to students on application.

The fourth volume of Mr A. M. Hind's *Catalogue of Drawings by Dutch and Flemish Artists* (£2 10s.) contains Seventeenth-century Drawings by artists from N to Z or anonymous, together with a summary list of Dutch and Flemish Drawings of the eighteenth and



nineteenth centuries. There are also a supplement of additions made down to 1930 and eighty half-tone plates with small reproductions. Indexes of Artists and Subjects for volumes III and IV complete this useful work of reference.

The publication of the Babylonian and Assyrian texts containing omens derived from the observation of terrestrial events has been completed by Mr C. J. Gadd in Part XLI of the *Cuneiform Texts from Babylonian Tablets* series (Price 16s.). This material will prove of great assistance in understanding these occasionally obscure documents, as many of them are commentaries which explain readings and meanings of the cryptographic writing. In addition to the fifty plates of text Mr. Gadd has given notes on the sources and bibliography in a brief introduction.

The second edition of *Two Contemporary Maps of Sir Francis Drake's Voyage round the World*, edited by F. P. Sprent, may also be mentioned; the only material difference from the first edition is in the addition of a reproduction (from a Dutch account of the voyage) of a portrait of Drake, a reversed and reduced copy of a rare engraving by Hondius (Price 3s. 6d.).

#### THE FRIENDS OF THE NATIONAL LIBRARIES.

THE inaugural meeting of this Society was held on April 21, Lord Macmillan presiding. Sir Frederic Kenyon was elected Chairman, Lord Riddell, Hon. Treasurer, and Mr H. D. Ziman, Hon. Secretary. An Executive Committee was also elected, with powers to appoint a Council and Expert Committees.

The objects of the Society have already been described elsewhere. Briefly, it aims at doing for the National Libraries—the British Museum, the National Library of Scotland, and the National Library of Wales—in respect of books, manuscripts, and documents, the primary interest of which is literary or historical rather than artistic, what the National Art-Collections Fund has done with such conspicuous success for the National Museums and Galleries in respect of works of art. The sympathetic speech delivered by Sir Robert Witt at the inaugural meeting is earnest of the fact that the two Societies will work in harmony, sometimes indeed, when an

object which appeals to both comes into the market, combining to save it for the nation. Like the Art-Collections Fund, the new Society will not confine its benefactions to the three Libraries mentioned, but will endeavour to serve the interests of local public libraries, and to secure documents or books of local rather than national importance for those institutions which seem to have the best claim to them. It intends further to secure photographs or facsimiles of books or documents of which the originals are in danger of passing out of the country, and (if sufficient support is forthcoming) to publish reproductions of unique or rare works of historical or literary interest at prices within the reach of the most modest purse. But it will not confine its attentions to objects of great price; and it is hoped that those who can fill the innumerable minor gaps in our libraries with small sacrifice to themselves will not hesitate to use the new organization (as some have already used it) as a vehicle for their benefactions. Members will doubtless be able to assist in preparing lists of desiderata in special subjects for circulation.

The minimum annual subscription is one guinea, and there is no upward limit for subscriptions or donations. Cheques should be made out to the 'Friends of the National Libraries', crossed 'Westminster Bank, Bloomsbury Branch', and sent to the Hon. Secretary of the Friends of the National Libraries at the British Museum, London, W.C.1.

In its infancy, the Society cannot pretend to offer to its subscribers any substantial return for their money beyond the satisfaction of helping in a work of national importance. The Trustees of the British Museum have, however, sanctioned the recognition of the subscriber's ticket as a recommendation for admission to the Reading Room of the Museum, of course under the usual conditions attaching to such recommendations, which are subject to the Director's scrutiny and approval. *The British Museum Quarterly* will also be supplied free to subscribers who ask for it. Arrangements are in course of being made for organizing visits of small parties to certain libraries of interest. Later, if reproductions of rare books are issued under the auspices of the Society, it may be possible to supply them to subscribers on

favourable terms. And doubtless other ways of acknowledging the support of subscribers may suggest themselves as time goes on. But first, the subscribers must come forward; and the Hon. Secretary will be grateful for lists of names of persons likely to join the ranks.

### TREASURE TROVE.

**I**N a recent number of the *Quarterly* (Vol. V, p. 78), mention was made of the new regulations for the administration of Treasure Trove in England. We are now able to print the text of the circular which has been issued, and of which copies may be obtained on application to the Director of the British Museum:—

Objects of *gold or silver* which have been *hidden* in the soil or in buildings, and of which the original *owner cannot be traced*, are Treasure-Trove, and by law the property of the Crown.<sup>1</sup> If, however, the finder of such objects reports the find promptly, and it is decided that it is Treasure-Trove and therefore the property of the Crown, he will receive its *full market value* if it is retained for the Crown or a museum. If it is not retained, he will receive back the objects themselves, with full liberty to do what he likes with them; or, if he wishes it, the British Museum will sell them for him at the best price obtainable. The only way in which a finder can comply with the law and also obtain these advantages is by reporting the find promptly to the proper authority.

The proper authority is the Coroner for the District in which the find is made, for he is the authority who inquires 'of treasure that is found' and 'who were the finders'. (Coroners Act, 1887, section 36).

Any one, therefore, who finds such objects should report the find to the Coroner, either direct, or through the local Police, or by writing to the Director, British Museum, London, W.C.1, who will communicate with the Coroner.

Coins and other ancient objects of copper, bronze or any metal other than gold or silver are *not* Treasure-Trove and finds need not be reported to Coroners. But the British Museum is glad to hear

<sup>1</sup> Unless (as in some rare cases) the 'Franchise of Treasure-Trove' has been expressly granted to a subject, in so far as finds in the particular locality are concerned.

of such finds and, if they are reported to the Director, will in suitable cases arrange for purchase or sale.

Any further information may be obtained by applying to the Director, British Museum, London, W.C.1.

### THE BRUNTON ARCHAEOLOGICAL EXPEDITION.

THE work of this expedition, directed by Mr Guy Brunton, assisted by Mrs Brunton, Mr R. P. Ross Williamson, and Mr Harold Falconer, has during the season 1930-1 lain in the area around Matmar, on the east bank of the Nile, south of Assiut. A pre-dynastic cemetery to the north was found to be denuded by rains. To the south of Matmar, Rameses built a temple of Set; there the expedition discovered a limestone stele showing the hippopotamus goddess Thoueris standing between seated figures of Set and Ptah, a figure of Isis nursing Horus, in blue glass, and a long letter on an ostrakon, in Coptic. Near the temple was a deposit of fossil and carved bones, mainly of hippopotamus, in a large pit, similar to the find at Qau (Antaeopolis) in 1923-4, also near a temple of Set.

The examination of cemeteries brought to light a small group of graves of the Middle Kingdom, when the district seems to have been sparsely inhabited. The most numerous burials again belonged to the First Intermediate period; the objects found included seven copper spear-heads, a set of open-work rosettes in blue glaze from a child's headband, a large electrum scarab, and a gold button-shaped seal-amulet. These latter are important, as thereby similar objects of uncertain provenance can now be dated. But the most interesting tombs were those of the late Vth or early VIth Dynasty; in one burial chamber two *ka* statues were found, the one of wood, remaining only as a shell of stucco owing to the ravages of white ants, while the other was of painted limestone, about 14 in. high, representing a seated man. The face bears a life-like and engaging expression as contrasted with the rest. The head was broken off in antiquity and replaced before it was used, for the chipped parts have been covered with touches of paint. Among alabaster bowls from these early burials special importance attaches to one bearing the titles of Teta, the first king of the VIth Dynasty, for dating purposes.

An exhibition of objects from Mr. Brunton's expedition in 1930-1 will be opened on July 1st. The future work of this expedition must depend on contributions sent to the Director of the Museum. Antiquities are distributed to Museums which subscribe, or on behalf of which private subscriptions are given. In past years such antiquities have almost entirely been acquired by Continental museums, and the notice of provincial museums is drawn to this fund. It is to be hoped that support will be sufficient to secure the continuance of the work.

### DUPLICATE POTTERY FROM UR.

**A** CERTAIN number of groups of pottery from the Excavations at Ur are available for free distribution to Public Museums in the Provinces, Dominions, and Colonies, on the understanding that the costs of packing and transport are borne by the recipient. Applications should be made to Mr. C. L. Woolley, at the British Museum.

### APPOINTMENT.

**T**HE Principal Trustees have (on 23 February) appointed Dr. G. C. Brooke, Assistant-Keeper of the First Class in the Department of Coins and Medals, to be Acting Deputy-Keeper of that Department.

NOTE. The name of Mr W. B. Bond should have been included among the subscribers to the Luttrell Psalter Purchase Fund (£1 1s.).





XIII. A SUMERIAN STATUE

## 21. A SUMERIAN STATUE.

THE National Art-Collections Fund has filled a serious gap in the Babylonian collection by presenting the upper half of a life-size standing figure of a Sumerian governor, probably Gudea or his son Ur-Ningirsu. This statue belongs to a group found at Lagash about seven years ago, before the resumption of the French excavations there. Figures of the Gudea period are generally much less than life size, but recently a complete statue of this style has been published by Father V. Scheil. The inscription has been partly broken away, partly abraded, apparently by intention. There is no exact point of contact between the head and the body, but that the two belong together is clear from the stone, a dolerite of mottled green colour. All the figures of Gudea are made of stones of various colours, doubtless that the magical properties of the various stones might contribute towards securing long life and prosperity for the governor. The tilt of the head, in part dictated by the curves of the neck, may be too much backward in the photographs here published (Pl. XIII, *Frontispiece*). One eye and the left side of the skull have been damaged by severe blows. The lower part of the figure must have been cylindrical, representing the straight fall of the robe, to within three inches of the ground. The finger nails appear to have been gilded. As the features closely resemble those of Gudea known from several inscribed statues, and are less like those of Ur-Ningirsu, the figure may be said by preference to represent Gudea.

Apart from the diorite head of a woman (*B.M.Q.*, Vol. I, Pl. XX*d*) from Ur, of the Third Dynasty of Ur, about 2300–2150 B.C., there has been no worthy example of Sumerian sculpture of what may be called the classical period in the British Museum. This statue illustrates the best features of this type of work. The muscles of the bare right arm are rendered without exaggeration, the contour of the back is defined by a subtle curve, the eyebrows are represented by 'feathering' on a projecting ridge which serves to break the straight line of nose and forehead. The ears are given a general shape, without minor details, and are left rough. The prominence of the scapula, marked by a distinct ridge, appears to be a new



feature, as is the treatment of the mouth, the upturned ends of which are accompanied by a heavy underfold of flesh; this latter point is well observed and the archaic grin is thus avoided. The eyelids are deeply cut and the eyeballs may have been coloured.

Supremely good work is very rare in Babylonia, for materials were scarce and the craftsmen had not the facility of the Egyptians. The National Art-Collections Fund has secured an example of such work for the national collection. S. S.

## 22. DEMOTIC PAPYRI.

**A**N important collection of demotic papyri recently bought, of which most come from Tebtynis, includes a series of documents relating to the self-dedication of men and women to Sobek, the crocodile god, 'lord of Tebtynis', during the reigns of Philometor and Euergetes II, for service in the temple. In the opinion of Sir Herbert Thompson, who has undertaken the publication of these documents, they have an important bearing on the question of the right of asylum, recently much discussed. Two of the documents appear to contain literary texts of considerable interest, and there are contracts and accounts of usual types. The collection has been examined and the fragments placed and mounted by Dr Hugo Ibscher of Berlin, owing to the kind mediation of Dr Alan H. Gardiner.

## 23. MUMMY PORTRAITS.

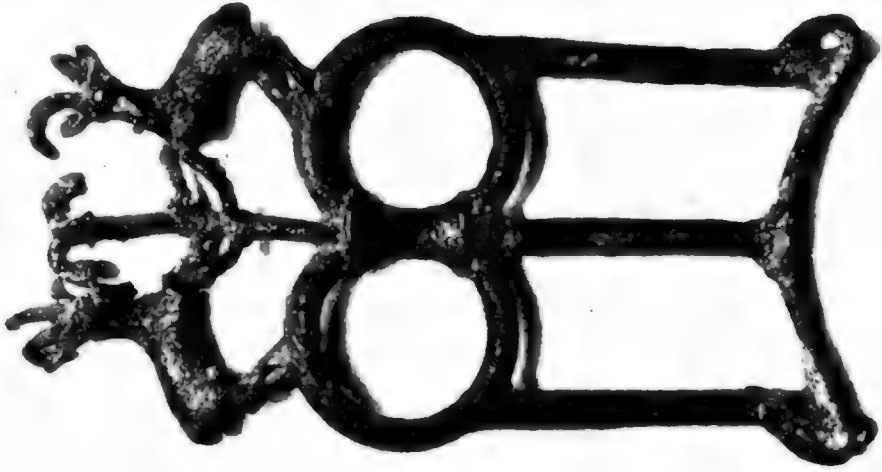
**FOUR** mummy portraits of the Roman period from the Theodor Graf collection at Vienna have been acquired by the generous gift of Dr Robert Mond. Three of these are on wood panel, and one on rough canvas prepared with gesso. Though not of outstanding artistic merit these portraits all present peculiarities of technique or delineation, and are a valuable addition to the collection. Two of them are illustrated on Pl. XIV. S. R. K. G.

## 24. REIN-RING FROM LURISTAN.

**T**HE rein-ring from Luristan illustrated on Pl. XV *a* is of a style which marks it as belonging to the cemetery in the neighbourhood of Harsin; most of the bronzes yet known from there are of



XIV. TWO MUMMY PORTRAITS



XV *a*. REIN-RING FROM LURISTAN



XV *b*. GREEK GRAVE-STELE

late date (*B.M.Q.*, Vol. V, p. 110). The shape of the object, however, is closely similar to the rein-rings found at Ur (*B.M.Q.*, Vol. II, Pl. LXVI *d*) and Kish, which date from the early part of the third millennium before our era, and that from Boghaz Keui at Berlin, of uncertain date, which Dr. Andrae assigns to the same early period. The position of these rings on the pole of the chariot a little distance from the collars of the team is very clearly shown on the 'mosaic standard' from Ur. These rings were not used by the Assyrians and are not shown in the many sculptures which represent chariots; the Assyrian method of stringing the rein through a ring on the collar would render rings on the pole useless. The theme of the two goats rampant, their feet resting against a tree, is common from the earliest times down to the Achaemenian period. The treatment of the apex of the tree to resemble an animal's head is peculiar, but characteristic of the fantasy of the Luristan smiths. The style of workmanship is decisively against a very early date, and it would therefore seem that the rein-ring on the pole was used at a very much later date on the Median plateau than in the river valleys. S. S.

## 25. COPTIC AND GREEK GRAVESTONES.

A COLLECTION of Coptic and Greek gravestones, with inscriptions of some interest linguistically, includes one from the grave of the 'blessed Martha' of unusual shape. The interstices of the cross are decorated apparently with four fishes (Pl. XV *b*). S. S.

## 26. A HEAD OF PAN.

A PART from architectural sculpture, original statues of the fifth century B.C. are scarcely represented outside Greece. The head of Pan illustrated on Pl. XVI is therefore an acquisition of outstanding importance. It measures  $8\frac{3}{4}$  inches (22 cm.) in height, and is executed in Pentelic marble. The head is remarkably complete and in good condition, the only injuries being to the nose and the right horn. The work is characterized by a remarkable freshness, free from all over-elaboration, and the style recalls some of the heads on the Parthenon metopes. It certainly cannot be dated later than the latter part of the fifth century.

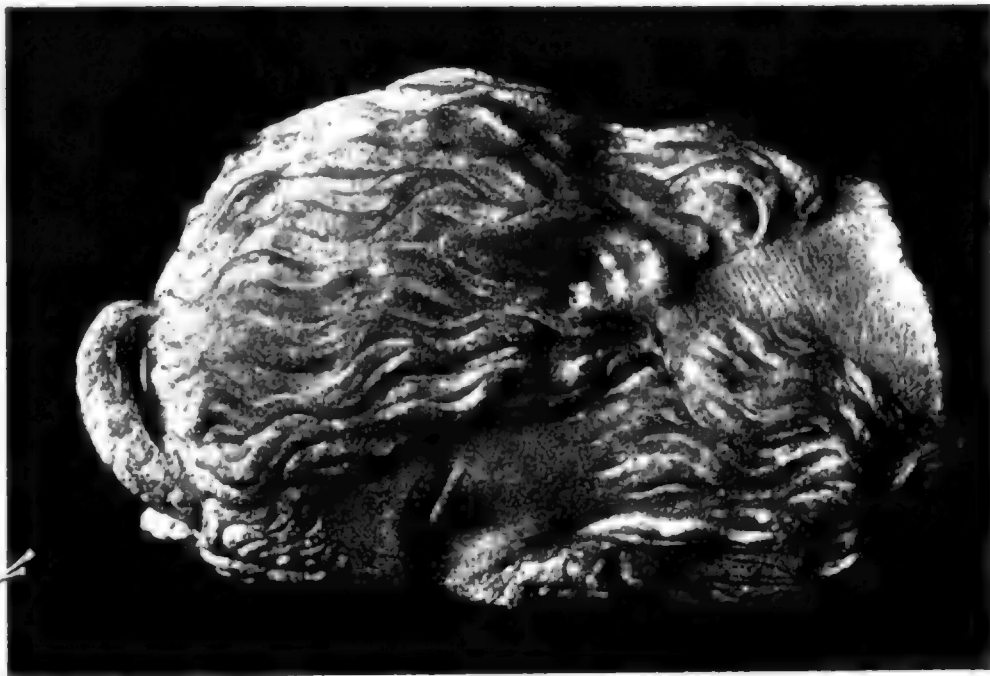
What the complete statue was like, we can infer from various replicas of later date, such as No. 1439 from Cyrene in the Museum, another in the Capitoline Museum (*Cat. Pl. 13*), and two others in Athens. The god is wrapped in a skin arranged as a mantle, and holds the pipes in his left hand; he has goat's legs, and wears a benevolent aspect.

It may be recalled that after the assistance given by Pan to the Athenians at the battle of Marathon, the cult of the god became very popular in Athens and Attica, and many shrines were erected in his honour. The figure to which this head belonged may well have come from one of these shrines, such as the sanctuary on Mount Keratia in the deme of Anaphlystos, a site known at the present day as Pani.

H. B. W.

## 27. THREE ENGRAVED GEMS.

THE Department of Greek and Roman Antiquities has acquired three interesting engraved gems. Of these one is a scarabaeoid of elongated oval form, with the subject of Apollo riding on a swan. The engraving is of great delicacy and beauty, and a fine example of fourth-century work, recalling the style of the fifth-century engraver Dexamenos, as in the well-known gem at Leningrad (compare also Brit. Mus. No. 511). Next is a green jasper cut in the form of a flat oval, usually known as a 'cut scarab', examples of which form are usually regarded as late Etruscan work (third century B.C.). The subject is a negro carrying a pole over his shoulder, from which are suspended a pig and a branch. It is an unusual example of a *genre* subject at this period, and is treated with considerable freshness and delicacy. The third gem, a carnelian set in a modern silver ring of some artistic merit, is an admirable example of the so-called 'Italic' style, which forms the transition from Etruscan gem-engraving to that of the Roman Imperial period. These gems, which mostly date from the second and first centuries B.C., fall into two classes, in one of which Etruscan influence is predominant; in the other Hellenistic influence gains the upper hand. Our gem, which belongs to the former class, has a subject only found on gems of this group, the Spartan hero Othryades writing the word NIKH



XVI. HEAD OF PAN



XVII *a*. MAYA CALCITE VASE



XVII *b*. CAMBODIAN SCULPTURE

(victory) on his shield after he fell wounded at the battle of Thyrea. The Museum possesses other gems with this subject, but the present one is an exceptionally fine example.

The first two gems were bought at a sale at Sotheby's, the other was presented by Mr Urbane Gould.  
H. B. W.

## 28. AN APULIAN KRATER.

A FINE vase was recently presented by Mr J. Tulk of Chertsey, to whose family it had belonged since 1865, when it was acquired at the sale of Earl Cadogan's antiquities. Its history prior to 1865 is unknown, but it must have been made in Apulia during the first half of the fourth century B.C., and it is an admirably preserved example of the Apulian style of vase-painting, free from restoration or retouching; while the subject on its principal face is of considerable mythological interest. The painter has depicted the episode of Boréas the wind-god seizing Oreithyia; the scene takes place in a temple precinct, as the altar and temple key lying to the right indicate; as Oreithyia was the daughter of Erechtheus and ministered in his shrine, the Erechtheum at Athens must be the site in the painter's mind. On the right two priestess-companions of Oreithyia fly in terror; on the left are a seated woman who looks round in astonishment or surprise, and a satyr who chuckles maliciously at Oreithyia's plight.

The scene on the reverse is one of the stock 'conversation pieces' with which Apulian painters fill blank spaces, but is more carefully executed than is usual. The height of the vase is 26½ inches (68 cm.). A full discussion of subject and style, by Mr. H. B. Walters, is being published in the *Journal of Hellenic Studies* (vol. li).  
F. N. P.

## 29. AN EARLY MAYA CALCITE VASE FROM THE REPUBLIC OF HONDURAS.

THE collections representing the art of aboriginal America in the British Museum have been enriched by the gift of a very remarkable stone vase, in early Maya style, presented jointly by Mrs Clara Madeley and her son, Mr James W. Madeley.

The vase (which is illustrated on Pl. XVII *a*) was discovered in



1871 by the late Mr James C. Madeley, in a native house in Spanish Honduras.

It is carved from solid calcite, in the shape of a hollow-footed beaker, with two handles, representing jaguars, in high relief. The body of the beaker is ornamented with relief-carving, showing, on each side, a human face, surrounded by a voluted design, which, on analysis, is composed of a highly-conventionalized series of serpent-heads.

The vase measures 9 inches high and  $5\frac{3}{8}$  inches across the mouth, and is the first specimen of the type to be acquired by the British Museum.

Two specimens, almost identical in style, were acquired by the late Dr G. B. Gordon of the University Museum of Pennsylvania, and described by him in the *Journal* of that Museum, March 1921. These were found in the Ulua Valley, and it is only reasonable to suppose that the specimen here illustrated was obtained in the same district.

Judged by any standards, the vase can claim distinction as a work of art of high merit, both on the grounds of proportion, and the excellent spacing of the design. From the technical point of view it may be regarded as a masterpiece on the part of a primitive craftsman who had only stone tools at his disposal.

T. A. J.

### 30. A CAMBODIAN SCULPTURE OF TWELFTH TO THIRTEENTH CENTURY.

**E**ARLY Khmer art is very poorly represented in the national collection, and the specimen figured on Pl. XVII *b* is a valuable acquisition, both as an admirable work of Asiatic art of the period, and a much needed addition to the Museum series.

It is the torso, broken, of a standing Buddha, the right hand raised in the *abhaya* gesture, carved from a dull pink sandstone. The measurement of the fragment is on the average  $15\frac{1}{2}$  inches in height.

It is unnecessary to insist upon the artistic quality of the sculpture, which is quite apparent in the illustration.

It was recovered from the site of Lopburi, and may be attributed to some period between the twelfth and thirteenth centuries A.D. T. A. J.



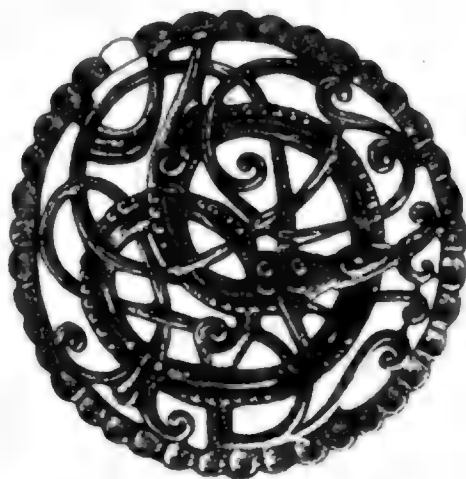
XVIII a. NEAR EASTERN BOWL



XVIII b. WAN LI FISH BOWL



XIX *a.* CHELSEA AND DERBY PORCELAIN



XIX *b.* THE PITNEY BROOCH

### 31. A NEAR-EASTERN POTTERY BOWL.

**F**IG. *a* on Pl. XVIII illustrates an important addition to our collection of Near-Eastern pottery. It is a large bowl (10.6 inches in diameter), of pale-red earthenware coated inside and on part of the outside with a slip of white clay, through which the decoration is strongly incised. Green, brownish yellow, and manganese purple colour the several parts of the design and the whole is covered with transparent lead glaze of creamy tone. On the exterior this glaze, which protects the upper part only, is coloured yellow. Inside the bowl is a mounted archer moving at speed through conventional vegetation. Plain ring borders complete the decoration.

At first sight one is inclined to refer this bowl to an eleventh-century Persian group, which is usually decorated with animals or birds in foliage scrolls, strongly incised in outline and washed in with green and yellow colours. But details of the costume show that the horseman belongs to a later age, the thirteenth or fourteenth century; and the ware itself, the clay and the tones of the yellow and green, compare very closely with those of the late Byzantine pottery found in Cyprus. It is, however, a much more imposing object than any of the Cypriot pottery which has hitherto appeared. If the market account is correct it was found near Aleppo in Syria. As such it would form an interesting link between the Persian sgraffiato ware and the late Byzantine pottery of Cyprus. R. L. H.

### 32. THE HARVEY HADDEN BEQUEST.

**T**HE important series of Chinese porcelain given in 1930 by the late Mr Harvey Hadden has been supplemented this year by a bequest which comprises five interesting items. Two are Ming porcelain, a barrel-shaped garden seat of early sixteenth-century three-colour ware and a fish-bowl with the mark of the Wan Li period (1573-1619). The ornament on the seat, which consists of rocks and peony plants and peacocks, is outlined in threads of clay and filled in with coloured glazes in a dark violet blue ground. The fish-bowl, illustrated in Pl. XVIII, fig. *b*, is decorated with two five-clawed dragons in deep, underglaze blue winding among scrolls of the longevity fungus which are outlined in the same blue and

enamelled with yellow. On the lip is a running border of formal fungus heads in blue touched here and there with underglaze red and washed over with green enamel. The Wan Li mark is seen in a cartouche under the lip. This handsome vessel stands 19 inches high.

The third item is also of porcelain, a supper set composed of nine leaf-shaped trays forming a lotus flower pattern when united. Each tray is enamelled on the biscuit with figure subjects, of which five represent scenes from the Lotus Festival in Peking. The set is fitted into a black lacquer box with gilt decoration. It belongs to the K'ang Hsi period (1662-1722).

The fourth is a small vase of white glass decorated with flowering peonies and a pheasant on a rock in *famille rose* enamels, in the style of the noted glass-painter whose art-name was Ku Yüeh-hsüan. The mark of the Ch'ien Lung period (1736-95) is engraved on the base. Finally, there are two exquisite little wine cups of Canton enamel painted with flowers in a pale blue ground, and with the same reign-mark.

R. L. H.

### 33. EARLY ENGLISH PORCELAIN.

THE kindness of Miss Ellen U. S. Carter, in ceding to the Museum a Derby porcelain group of Clio and Cupid at the very moderate price paid many years ago by her brother, the late Mr D. D. Stuart Carter, is recorded in the *Quarterly*, Vol. IV, p. 83. Miss Carter has now generously presented the Museum with seven specimens from her brother's collection, which fill important gaps in the series of early English porcelain. A Derby figure of Jupiter with thunderbolt and eagle, of about 1760, 19 inches high, is the largest model known to have emanated from that factory at this early period; the companion Juno with peacock is two inches smaller and this particular version is about five years later in date. An unusually fine and early Derby Shakespeare, from the statue in Westminster Abbey executed by Scheemakers after a design of William Kent, was made about 1755, while the Bow fortune-teller group adapted from Boucher's *La Belle Aventure* is an example in the rare colouring of about 1750 of a model which the Museum

already possesses in the white (Catalogue No. II. 6). Other examples of these four models are illustrated by King, *English Porcelain Figures*, figs. 46, 45, 41, and 2 respectively. Miss Carter also gave a Derby vase of about 1755 of rococo form, painted with birds on one side and flowers on the other, as well as two Chelsea hexagonal vases, unmarked, whose shape, distorted through unskilful potting, shows them to belong to an early period, though the quality of the flower-painting is remarkably high (Pl. XIX a). The height of the Chelsea vases is 9.2 inches, that of the Derby vase 9 inches. The gift further includes a large Chinese porcelain tureen in the form of a duck, made in the Ch'ien Lung period (1736-95) for export to Europe.

W. K.

### 34. THE PITNEY BROOCH.

JEWELLERY of the later Anglo-Saxon period is comparatively rare; and the brooch (Pl. XIX b) found many years ago in the churchyard at Pitney, seven miles from Glastonbury, is a notable accession to the Iron Age gallery, as a loan from Miss Dudman. It is an openwork casting of bronze, heavily gilt all over, with domed face and a diameter of 1.5 inches. In 1906 it was illustrated in colour in the *Victoria History of Somerset*, vol. i, p. 380, plate opposite p. 378; and later by Dr Brøndsted in his *Early English Ornament*, p. 145; and by Mrs Dobson in *County Archaeology of Somerset*. The border is a classical feature due to the Carolingian renaissance, but the animal interlacing is purely Teutonic, and represents a quadruped in combat with a serpent, the head of which can be distinguished on the neck of the quadruped near the centre. On the right is the other head with curling open jaws; and the trunk, consisting of a plain ribbon with pearly border on one side, can be traced to its termination in a tail like a fleur-de-lys. Only two legs are visible, the fore-limb having a curl at its attachment to the body and well-formed claws. The hind-leg has a similar curl, but the claws are represented by a curl, and below the joint is the attachment of the tail. The pin provided at the back, now missing, was not in the line of the diameter. The date is about A.D. 950, and the combat motive is found on many monuments of that century, notably on

the Jellinge gravestone set up about 980 by Harald, the first King of a united Denmark, to his father Gorm and his mother Thyra. In this case the quadruped can fairly be assumed to represent a lion, but it appears in anything but a leonine guise elsewhere, as in the Book of Kells and the cross of Cong. This motive is frequent in Ireland as well as throughout the Teutonic area; but there is no reason to assign any but an Anglo-Saxon origin to the Pitney brooch. The design is certainly related to Viking productions such as the gravestone dating about 1030 in the Guildhall Museum from St Paul's churchyard, and the gable decoration of Urnes church in Norway (*Oseberg-fundet*, iii, 326, fig. 341), but both these belong to the eleventh century, and have their own peculiarities. The Pitney brooch has again no close connexion with the Scandinavian Ringerike style of the early eleventh century, which drew largely on Carolingian foliage-patterns. The long ribbon body, the head in profile, and the lappet springing from the neck are more in accordance with the Jellinge style, which developed from the Borre style about 930; and the joint-spirals are a feature that can be traced back to Scythian art and gives a hint as to the ultimate origin of Teutonic ornament.

R. A. S.

### 35. EARLY FRENCH WOODCUTS.

WITH the aid of the National Art-Collections Fund, Sir Joseph Duveen, Dr Robert Mond, and seven other subscribers, the Print Room has acquired two early French coloured woodcuts of extraordinary dimensions (over 40 inches high) and, on the whole, in fine preservation. Both have, however, been cut down at the sides, when folded up to serve as the lining of a burse (the flat stiff cover, about 10 inches square, placed over the sacred vessels before and after Mass) which was found in the neighbourhood of Toulouse. The subjects are, respectively, the *Crucifixion* and the *Death and Assumption of the B.V.M.* Each was printed from four large blocks, the impressions being joined, not too skilfully, to form a single sheet. The woodcuts have the characteristic French colouring: crimson, purple, pale blue, yellow, and brown, to which is added vermilion in the case of the *Death of the Virgin*. Both evidently are from the



XX. WOODCUT ASCRIBED TO DÜRER





XXI *a.* LANDSCAPE BY SIR CHARLES HOLMES



XXI *b.* COFFEE-HOUSE SCENE

same workshop; their date is probably about 1510, or it may be slightly later. No other impression is known of the second woodcut, but the *Crucifixion* is not, as was at first supposed, unique. A perfect impression, uncoloured, was found in a church near Nice and is now preserved at the Musée Masséna in that town. Besides its greater completeness, it is in an earlier state than the British Museum impression, having in the foreground a plant, which has subsequently been cut away and replaced by a tablet. The decorative border and the richly patterned hanging behind the figure are unusual. C. D.

### 36. WOODCUT WITH HEBREW TEXT ASCRIBED TO DÜRER.

AN acquisition of some artistic merit, but also of great interest in connexion with the study of Hebrew by the German humanists, is a double sheet, presented by the Keeper of Prints and Drawings, derived from the same volume, formerly in a German private library, as the three single sheets with woodcuts by Dürer and his school purchased in January 1931. On the left half of the sheet is printed the Hebrew text, explained in German, of three benedictions used by the Jews on various occasions. The German translations are introduced by curious initials, which, if they could be identified, might give a clue to the place of printing, which is not yet ascertained. The author's name is given at the foot as 'Bar Ptholomeus Caesar Trutaviensis'.

On the right half, here reproduced (Pl. XX), is a woodcut of a nude woman who stands on a globe like Fortune. The accompanying text, in Hebrew, with some errors due to the woodcutter, consists, however, of quotations from the Song of Songs; it must therefore be understood that the subject is the Bride of that poem, who is traditionally identified with the Church, so that the globe may possibly symbolize the latter's world-dominion. The cup is properly an attribute of the Bride. The author's name is given at the foot in Greek, with the same pun in the spelling of the name 'Bartholomeus' as in the Latin version opposite. Finally, near the globe, we read the first and fourth letters of the Hebrew alphabet.

The interpretation of this last detail is the chief of many problems

suggested by the sheet. It had been suggested before the woodcut was offered to the Museum that the letters are the initials of Albrecht Dürer. The other single sheets bound up with this were closely connected with Dürer, and although a direct attribution to him in this case appears to me impossible Professor Panofsky has supplied arguments for thinking that the woodcut may have been made at a considerably later date, from an early drawing by Dürer, which he did not himself transfer to the block. The woodcut is evidently the hitherto unknown original of a woodcut at Vienna (in my opinion a copy by Jost de Negker) which has been published by Koegler as a work of Niklaus Manuel Deutsch, of Bern. The figure certainly bears a strong resemblance, especially in the features, head-dress and jewels, to the women who appear in drawings and prints by Niklaus Manuel. But apart from the difficulty of explaining the letters AD in any other way, it would be more difficult to trace any connexion between the artistic and the literary inspirer of the production if the former were Swiss than if he were, at Nuremberg, a comparatively near neighbour of Kaiser, a native of Forcheim near Bamberg, to which diocese Nuremberg belonged.

The dates of Kaiser's birth and death are unknown. His biography can be partially reconstructed from several sources in which references to him occur, collected by G. Bauch in an essay on the introduction of Hebrew studies at Wittenberg. He studied at Erfurt in 1507, and went in 1509 to Leipzig. In 1515, introduced by Dr Lorenz Behaim of Nuremberg, Canon of Bamberg, he visited Reuchlin at Tübingen, and became later a pupil of Böschenstein. An attempt to procure his appointment as Professor of Hebrew at Wittenberg in 1519 was not successful, and from that moment he disappears. The only other extant literary work by Kaiser, also unique, is an undated Hebrew grammar printed by Melchior Lotter at Leipzig, probably in 1516, in which the Hebrew characters are not printed but inserted in Kaiser's own handwriting. This book belongs to the Deutsche Morgenländische Gesellschaft at Halle. A monograph on Kaiser's broadsheet has been written and privately printed by Herr Heinrich Eisemann, of Frankfurt a. M., who has presented two copies to the Museum.

C. D.

### 37. THE HANS VELTEN BEQUEST.

**M**R HANS VELTEN, formerly a partner in the firm of Obach & Company, art dealers in New Bond Street, who died on 8 November 1930, bequeathed his works of art to certain national Museums. His prints and drawings have been divided between the Print Room and the Departments of Painting and Engraving at the Victoria and Albert Museum. The drawings allotted to the former include Mr Velten's portrait in silver-point by Legros, three sketches by Millet, water-colours by Jongkind and Harpignies, two figure studies by Menzel and one by Rodin, a black chalk landscape by Roelofs, a pastel by Muhrman, Sir D. Y. Cameron's original drawing for the etching *Joannis Darius*, and water-colours by Sir Charles Holmes (Pl. XXI a), Muirhead Bone, and the flower-painter F. E. James.

The most valuable of the etchings are a selection of sixteen dry-points by Muirhead Bone, some fine Cameron etchings, including *A Palace of the Stuarts*, *Palazzo Dario*, *Cà d'Oro*, and *Joannis Darius*, two rare etchings of Venice (*The Riva*, No. 1, and *The Little Mast*) by Whistler, three etchings by Zorn and one by Degas. There is also a trial proof of a lithograph in colours by Pissarro, *La Charrue*.

C. D.

### 38. A COFFEE-HOUSE SCENE.

**T**HE little body-colour drawing ( $7\frac{7}{8}$  by  $8\frac{3}{4}$  inches) by an unknown English artist of the reign of Queen Anne, illustrated in Pl. XXI b, was recently given by Mr R. Y. Ames, and is a document of considerable interest for students of social history. It is a naïve and obviously faithful representation of the interior of a London coffee-house, with its clients seated at tables, smoking and drinking coffee, which is poured out from a black pot by a boy waiter, while other coffee pots are kept hot before a blazing fire. An elegant lady in a 'Fontange' head-dress presides at a bar under a tester on the left, and is handing out a glass, the contents of which may be guessed from a framed notice on the wall: 'Heare is Right Irish Usquebae'. Of the newspapers which lie on the tables no word but 'April' is legible. Pictures, perhaps for sale, adorn the wall; a connoisseur is examining one of them by the light of a candle. The prevailing colours are scarlet, pale blue, grey, and white, against a background

of the various browns of wall, tables, and floor. The probable date, judging by the costume, is about 1705. The drawing resembles in several respects a small engraving of a coffee-house which appeared in 1710, but is not the original of that engraving, and represents the fashions of a slightly earlier period. The date 'A.S. (for "Anno Salutis"?) 1668' which appears to the left is obviously a later and spurious addition. C. D.

### 39. THE WORK OF SIR FRANK SHORT, R.A.

FROM an anonymous donor the Museum has received the most complete collection in existence of the etched and engraved work of Sir Frank Short, R.A., who succeeded Seymour Haden in 1910 as president of the Royal Society of Painter-Etchers and Engravers and still holds that office. The collection consists of 514 proofs, to which Sir Frank Short himself has since added 30 proofs of his more recent plates. The president is a master of many varieties of technique, including especially mezzotint and aquatint, in addition to etching, and has exercised much influence on the younger generation of engravers, many of whom have profited by his instruction at the Royal College of Art. C. D.

### 40. JAPANESE PRINTS: R. N. SHAW GIFT.

DURING the last fifteen years the collection of Japanese Prints in the Sub-Department of Oriental Prints and Drawings has been enriched by a splendid series of sixty-three choice and rare examples, given in four instalments by Mr Robert N. Shaw and shown in a special exhibition during the winter of 1927-8. The last of these gifts, made in 1927, was described in the *Quarterly*, Vol. II, No. 2.

The same generous donor has now added to his benefactions yet another group of nineteen prints, which in themselves are an important acquisition. The masters represented are all eighteenth-century artists. They are Kiyomasu, Shigenaga, Mangetsudō, Harunobu, Koryūsai, Bunchō, Shunshō, Shigemasa, Kitao Masanobu, Kiyonaga, Shunman, Shunyei, Shunchō, Yeishi, Chōki, and Utamaro. Of the two prints by Kiyomasu, one is a particularly welcome accession to the series of Primitives which is the weakest



XXII. COINS AND MEDALS



part of the Museum collection. It is a large-sized, hand-coloured print of an actor as a samurai, very bold and broad in style. 'A girl consulting a hand-mirror', by Mangetsudō, is an exquisite example of this very rare artist and at the same time as masterly a specimen as could be found of design in two colours with black and white; the red and green are so related and divided that the effect is one of variegated colour. The print attributed to Harunobu, 'A girl finishing her ablutions at a temple', is, like some other closely-related prints, unsigned: it is a first-rate impression of this beautiful woodcut. The two examples of Bunchō are both very fine; one of an actor, with a background of dark night and falling snow, is especially remarkable. The Shunshō is an early work, which happens to be dated by hand (1772). The Kiyonaga is also early, about 1775, and is one of a set of four prints entitled 'Eight Views of Yedo', each print having two subjects, these being 'Shinagura' and 'Suzaki'. More noteworthy from the artistic point of view are the Chōki, a 'portrait of a beauty' on a yellow ground; the Shunman, 'Girls gathering *hagi*-flowers', one sheet of the six-sheet composition 'Six Tamagawa', three of which, forming a triptych, are already in the Sub-Department; and, finest of all perhaps, the Utamaro design of a girl raising a *sake*-cup to her lips, one of the set called *Toji Zensei Bijin Soroi*, on a yellow ground. The other prints of Mr Shaw's gift are all interesting and uncommon.

A few other Japanese woodcuts were acquired by purchase at the same time. The most important of these is a superb Utamaro, one of that master's finest designs, 'Three girls dressed for the Niwaka Procession', a pyramidal group of half-length figures on a mica ground. This very rare print belonged to the late Gaston Migeon and was reproduced in the Vignier-Inada Catalogue of the Paris Exhibition of Utamaro. Two brilliant pillar-prints, by Koryūsai and by Kiyonaga, may also be mentioned. L. B.

#### 41. ROMAN COINS.

THE Museum has recently acquired five interesting Roman coins. The most important is a unique copper coin of M. Agrippa. The obverse shows a bare head of Agrippa to the left,



with legend probably describing him as 'admiral of the fleet and of the sea-coast'. The reverse has a winged Medusa-head, with three legs attached to it, and the legend of Octavian as 'triumvir reipublicae constituendae'. The triskeles naturally suggests Sicilian origin, as does the fabric of the coin, which may be restruck on a Syracusan copper piece of the third century B.C. The date must be very near 36 B.C., the year in which M. Agrippa, as admiral of Octavian, who with Antony and Lepidus was one of the 'board of three to establish the constitution', defeated Sextus Pompey, relieved Rome of famine, and brought Sicily back to its obedience. In this product of an uncertain Sicilian mint of about 36 B.C., we now possess the earliest portrait of Agrippa and a new historical monument of the battle of Naulochus (Pl. XXII 1).

The second piece is a denarius of C. Vibius Varus, one of the mint commission of four in the year 43 B.C.—the first commission to issue for the Second Triumvirate. The obverse shows a very fine portrait of Octavian, wearing a beard in sign of mourning for Julius Caesar, the reverse a figure of Fortune as giver of Victory, a type also used for Mark Antony in the same issue (Pl. XXII 2).

An aureus of Vespasian of the mint of Rome, with the fine, if familiar, reverse of the round temple of Vesta, is of interest in that it now appears five years later than its usual date in a series hitherto limited to a few select types.

The next coin is a tetradrachm, of the cistophoric system, equal to three denarii, struck by the Emperor Hadrian for the province of Bithynia, about A.D. 130. This specimen is of exceptionally fine style and fabric and gives a new variation of the legend of the reverse, which shows the temple of Rome and Augustus, maintained by the provincial council (COM. BIT. = Commune Bithyniae) and the Roman state (S.P.Q.R. = 'Senatus Populusque Romanus') (Pl. XXII 3).

The last piece (not illustrated) is a dupondius of Velathri (Vulturni), one of the rarest pieces in that rare and interesting series; it seems to be only the third specimen known. The young head of Janus, or double-Mercury, on the obverse, closely resembles Roman types and is certainly allied to them, but the exact relationship has not yet been established.

H. M.

#### 42. NAVAL MEDALS.

THE Department of Coins and Medals has recently received three foreign medals of English naval interest. The first of these, which was presented by Mr R. W. E. Allars through the National Art-Collections Fund, is the very rare medal struck in 1763 by the Spanish Academy of Fine Arts to commemorate the gallant defence of the fort of Morro at Havana in 1762 against the Earl of Albemarle's expedition. The obverse has busts of Luis de Velasco and Vicente Gonzalez who commanded the defenders and died fighting. The reverse shows the blowing up of the fort (Pl. XXII 6).

Mr L. McCormick-Goodhart, who presented the Museum with a fine series of coins of Saxe-Weimar in 1917, has given the Museum, with a number of other pieces, two memorials of the war with the Dutch in 1781. One of them is the silver memorial medal of Admiral Walter Jan Baron Bentinck, commander of the 'Batavier', who died of wounds received in the Battle of the Dogger Bank in August 1781. The obverse shows his tomb and his ship with broken mast and colours at half mast. The reverse shows the arms of the Admiralty of Amsterdam on an altar on the face of which is a Victory trampling upon the English rose (Pl. XXII 5).

The other piece relates to the same naval campaign. It is the medal struck by the Dutch to commemorate Jacob van der Wint's success in getting the Dutch fishing fleets home safely by swiftly warning them of the declaration of war before the English fleet could come upon them. The obverse shows his cutter 'The Red Rose' and the reverse an inscription giving an account of the exploit (Pl. XXII 4).

J. A.

#### 43. BISHOP PERCY'S GOLDSMITH COLLECTION.

THE Museum is naturally rich in autographs of the principal figures of English literature. But Oliver Goldsmith, a writer for whom a particular affection is very generally cherished, has hitherto been represented only by two business documents (Add. MS. 19022) and an interesting letter to his brother Maurice (Add. MS. 42181 H). An opportunity has now arisen, through the public spirit of the owner, for the acquisition of Bishop Percy's collection

of Goldsmith autographs and biographical material. And the recently instituted society of Friends of the National Libraries has made this collection the subject of its first appeal for funds which will enable it to present to the national library these manuscripts which all will feel properly belong there.

The collection is remarkable, not only for its unparalleled richness in autograph material (something like one-fourth of all that now survives), but for the circumstances which gave rise to it. It is clear that already as early as 28 April 1773, the time of the production of *She Stoops to Conquer*, Percy had in contemplation a memoir of Goldsmith. For on that date he took down from Goldsmith's lips the biographical memoranda, which, with later corrections added, still remain among these papers. Other material, including collections for the history of the production of the famous comedy, seems to have been handed over at the same time or not much later. In 1776, two years after Goldsmith's death, his brother Maurice sent to Percy all the letters he could gather from the family in Ireland and the interesting anecdotes of the poet's youth by his sister, Mrs Hodson. Percy added letters to himself, his wife, and the Duke of Northumberland and other material that came his way in the course of the preparation of the memoir. Later the documents were handed over to Doctor Johnson for a life to be included in his *Lives of the Poets*. This fell through because of copyright difficulties, and on Johnson's death the collection was found among his papers and returned to Percy. After strange vicissitudes, the history of which may be read in these papers, and the calling in of several collaborators, the Memoir was finally published in the edition of Goldsmith's *Works* issued by the booksellers in 1801. It is still the chief source for the personal history of Goldsmith.

Here and in later books much use has been made of the documents. But as the original authentic material for the biography and the largest extant collection of autograph writings of the poet, they have a unique value. There are no less than twelve letters and notes, covering the period from 1754 to 1773, practically the whole of Goldsmith's literary life. Most of them are intimate and detailed letters to members of his family written with all Goldsmith's singular

My Dear Sir

Since I had the pleasure of seeing you last I have been almost wholly in the country at a farmer's house quite alone trying to write a Comedy. It is now finished but when or how it will be acted, or whether it will be acted at all are questions I cannot resolve. I am therefore so much employed upon that that I am under a necessity of putting off my intended visit to Lincolnshire for this season. Keyholder is just returned from Paris and finds himself now in the case of a tenant that must make up for his idle time by diligence. We have therefore agreed to postpone the affair till next summer when we hope to have the honour of waiting upon her Ladyship and you and staying double the time of our late intended visit. We often meet and never without remembering you. I see Mr Beauchamp very often both in town and country. He is now going directly forward to be <sup>some</sup> second Boyle. Deep in Alchemy and Phisics. Johnson has been some upon a visit to a country doctor Doctor Taylor's and is returned to his old haunt at Mrs. Thrale's. Burke is a former attendant a better place, but visiting about too. Every soul is visiting about and musing but myself. And that is hard too as I have been trying these three months to do something to make people laugh. There have I been strolling about the hedges with staid jests with a most tragical countenance. The natural history is about half finished and I will shortly finish the rest. God knows I'm tired of this kind of finishing, which is but bungling work, and that not so much my fault as the fault of my fiery circumstances. They begin to talk in town of the opposition's gaining ground. The worst

Yours humble  
servant  
to  
1771.

your most affectionate  
humble servant

Oliver Goldsmith.

Hartford.

A disguising before the great estates of the land.

A mumming before the king at Windsor.

A balad giuen to Hen. the 6. and his mother, on

Newyeres day at Hartford.

All things are right, so as the Crab goeth forward.

Chusing loues of S. Valentines day.

Of an Elquire that serued in Loues court.

Of a gentlewoman that loued a man of great estate.

Complaint for departing of T. Chaucer into France embassadour.

Of two mostrous beasts, Bicorn, & Chichefache.

The serpent of diuision.

The temple of Glaske.

The life and martyrdome of S. Edmond King of the East Angles.

The roiall receiuing of Hen. the 6. into his noble citie of London, after his returne out of France, Iohn Wells being Maior.

Lidgates Testament.

Heywoods proverbes, with his, & Sir Thomas Moores Epigrams, may serue for sufficient supplies of manie of their deuises. And now translated by Iacobus, Arias to, Iacobus, & Bartolus himself deserue curious comparison with Chaucer, Lidgate, & owre best English, auncient & moderne. Amongst which, The Countesse of Pembrookes Aradia, & the Faerie Queene are now the best in request: & A Trophie, & Aminta are none of the idle & pastimes of sum fine humours.

commendes Albions England:

notable pageants, before, &

Sun English, & other histories

of more inwardly discouered.

the like account of Daniels peece

usurpation of Henric of Bulling

septentious, & politique peece

The younger sort takes much delight

but his service, & his tragedie

in them, to please the wiser sort.

Or such poets: of better: or none.

Uilia miratur Vultus: mihi flavus Apollo

Docula Castalia plena miris tectis aqua

is a, & earne, & whose written deuises farre exceed most of the sonets, and

Carbox in print. His Amaryllis, & Sir Walter Raleighs Cynthia,

now fine & sweet inventions

Constance, France, Watsons Daniel, Warner, Chapman, & Iulius

Shakespeare, & the rest of our flourishing metricians.

as well in verse, as in prose, from mie two Oxford friends, Doct. Gager, & M. Hactuit:

both rarely furnished for the purpose: & I have a phansie to

as pithie as elegant, as pleasant as sharpe, & as true as weightie as breife: & amongst

to leave up memorials behind him: & to note as well of so manie rhapsodies, Cantos,

gymnes, odes, epigrams, sonets, & discourses, as at idle hours, or at flowing rills he

hath compiled. God knowes what is good for the world, & fitting for this age.

The Earle of Essex much

and not unworthily for diuerse

in the Chronicle

nowhere more sensibly described,

the Lord Mountjoy makes

of the Chronicle, touching the

to brooke, which in deede is a fine,

Boetrie: as profitable, as pleasurable.

in Shate beares Venus, & Adonis:

Hamlet, Prince of Denmarke, haue it

Or such poets: of better: or none.

quoeth Sir Edward Dier, betwene

whose written deuises farre exceed most of the sonets, and

his Amaryllis, & Sir Walter Raleighs Cynthia,

now fine & sweet inventions

Excellent matter of emulation, for Spencers,

Constable, France, Watsons Daniel, Warner, Chapman, & Iulius

Shakespeare, & the rest of our flourishing metricians.

I wrote for much,

as well in verse, as in prose, from mie two Oxford friends, Doct. Gager, & M. Hactuit:

both rarely furnished for the purpose: & I have a phansie to

as pithie as elegant, as pleasant as sharpe, & as true as weightie as breife: & amongst

to leave up memorials behind him: & to note as well of so manie rhapsodies, Cantos,

gymnes, odes, epigrams, sonets, & discourses, as at idle hours, or at flowing rills he

charm of style. Others, like the letters to Bennet Langton (Pl. XXIII), in which he describes himself as 'trying to write a comedy' (*She Stoops to Conquer*), 'strolling about the hedges studying jests with a most tragical countenance', bring us into the circle of Johnson, Reynolds and Burke.

Goldsmith's letters are rare, but his literary manuscripts are rarer still. This gives a particular interest to the sixteen pages of the manuscript of his *History of the World and of Animated Nature*—the actual copy as sent to the printer—which form part of the collection.

There is also included in the offer an autograph letter of Dr. Johnson to the Rev. William Jessop, a school friend of Bishop Percy, and the copy of Speght's *Chaucer*, 1598, with Gabriel Harvey's marginalia, which is dealt with in a separate article. An exhibition of a selection of these manuscripts has been arranged in the Manuscript Saloon. Contributions to the purchase may be sent to the Secretary, Friends of the National Libraries, c/o the British Museum.

R. F.

#### 44. GABRIEL HARVEY AND SHAKESPEARE.

**B**ISHOP PERCY owned as one of his most cherished possessions a copy of Speght's *Chaucer*, 1598, which had belonged to Gabriel Harvey, the friend of Edmund Spenser and the Hobbinal of his *Shepherd's Calendar*, and contained among other marginalia interesting notes on the poets of the day and the earliest known reference to Shakespeare's *Hamlet*. This book was long thought to have been lost in the fire at Northumberland House, traces of which are to be observed upon some of the Goldsmith documents described in the preceding article. But this was not the case, and the book was found again in time to be described in Professor Moore Smith's admirable edition of *Gabriel Harvey's Marginalia* in 1913. Harvey bought the book in the year of publication, 1598. It was his habit to write comments and notes in his books in his beautiful Italian script. This writing, Nash tells us in his pamphlet, *Haue with you to Saffron-walden*, Harvey had learnt at school. Nash describes it as 'a faire capitall Romane hand', which is understandable, and

further as 'that flourishing flantitantiſting goutie *Omega* fiſt', a deſcription which perhaps a facſimile (Pl. XXIV) may do ſomething to elucidate. There is no definite evidence as to when Harvey began to make the notes. Profeſſor Moore Smith holds that the form of the entry: 'The Earle of Eſſex much commendes Albions England', implies that Eſſex was ſtill alive. He was executed in February 1601, ſo that the paſſage on contemporary poets, in which this reference occurs, was probably written between 1598 and the beginning of 1601. It ſeems on the whole more probable that the entries were made early rather than late in the period ſo defined.

The marginalia thus entered conſiſt firſt of brief, but intereſting, notes on Chaucer's poems, and of two paſſages of ſome length on the poets of Harvey's own day. All the references to the Elizabethan poets are valuable as the opinions of a critical contemporary in academic circles, but the note on Shakeſpeare has a particular importance. The paſſage, in which he is twice mentioned, runs thus: 'The younger ſort takes much delight in Shakeſpeares Venus, & Adonis: but his Lucrece, & his tragedie of Hamlet, Prince of Denmarke, haue it in them, to pleaſe the wiſer ſort. Or ſuch poets: or better: or none.

Vilia miretur vulgus: mihi flavus Apollo  
Pocula Caſtaliz plena miniſtret aquæ:

quoth Sir Edward Dier, betwene ieſt, & earneſt. Whoſe written deuises farr excell moſt of the ſonets, and cantos in print. His Amaryllis, & Sir Walter Raleighs Cynthia, how fine & ſweet inuentions? Excellent matter of emulation for Spencer, Conſtable, France, Watſon, Daniel, Warner, Chapman, Silueſter, Shakeſpeare, & the reſt of ovr florishing metricians.'

This is an early reference to Shakeſpeare and the earlieſt known notice of the exiſtence of the play of *Hamlet*. Apart from this entry the earlieſt reference to *Hamlet* is in 1602, ſo that Harvey's note antedates it by at leaſt two, and probably by four years. R. F.

#### 45. HEATHCOTE MANORIAL DOCUMENTS.

**I**N this the tercentenary year of the death of Sir Robert Cotton, the projector, if not himſelf the actual founder, of the Department



of Manuscripts, it is a pleasure to acknowledge a debt of gratitude to the present owner of the ancestral seat of that great antiquary. By the generosity of J. Norman Heathcote, Esq., a series of early Court rolls and a number of charters and interesting documents from Conington Castle have been added to the collection. The Court rolls, ninety-nine in number (Add. Rolls 67906-68004), issue from four Buckinghamshire manors, situated in the parish of Edlesborough. Opening with five rolls of the reign of Edward I, the series extends to 1623; but only sixteen of the rolls were compiled after 1485. The bulk of the charters (Add. Ch. 68005-68051) date from the turn of the seventeenth century and supplement a collection of Edlesborough deeds acquired upwards of fifty years ago (Add. Ch. 23972-24044 *passim*). With them are two early grants. One of these, executed between the years 1242 and 1289 by Ela, daughter of William de Longespée, Earl of Salisbury (a natural son of Henry II), and widow of Thomas de Newburgh, Earl of Warwick, now joins company with two deeds concerned with the countess's benefactions to Reading Abbey (Harley Ch. 54, D. 15, Add. Ch. 19633); the other, also of the thirteenth century, relates to Edworth, co. Bedf. An Edlesborough terrier of 1478-9 has been placed first amongst the paper documents (Add. MS. 42521). Of the remaining papers (Add. MS. 42522), which are mainly manorial in character, the earliest and most important is a set of questions (usually with answers in the same hand) in *French*, apparently drawn up as a memorandum of business requiring the attention of an under-sheriff acting on behalf of Henry, Earl of Lancaster, who was sheriff of Lancaster and Stafford. The year 1345, in which Henry succeeded to the earldom and held both these offices, is a likely date for the document: it is probably without parallel in the Department. The writer is indebted to Mr. A. C. Wood, M.C., of the Public Record Office, for suggestions respecting the last-named paper.

A. J. C.

#### 46. EARLY ITALIAN SONGS.

THE importance of the type of late fifteenth- and early sixteenth-century Italian song known as the 'frottola' in the development



of the madrigal form has long been recognized, and it is to be regretted that of the nine books of these compositions printed by Ottaviano dei Petrucci at Venice between 1504 and 1509, through which they are chiefly known, not one is to be found in the British Museum. The acquisition, therefore, by the Department of Manuscripts, of a volume formerly in the collection of Boies Penrose of Philadelphia, containing a collection of fifty-eight 'frottole', will be welcome to students of musical history.

The 'frottole' were arrangements of popular melodies, generally, as in the volume under notice, for four voices, accompanying verses of a similarly light and often sentimental type, and were current mainly in northern Italy. If one may judge from the identity of first lines, it seems that about one-third of the present collection occur in the Petrucci editions. They include compositions by Franciscus Anna, Bartolomeo Tromboncino, Philipppo de Luprano, Nicolaus Brocus, and Josquin Dascanio. The remainder do not appear to have been published.

The manuscript, which consists of sixty-one folios of vellum, is beautifully written in an early sixteenth-century hand, and has a modern binding of red morocco by Ottmann-Duplanil. B. S.

#### 47. TWO LETTERS OF JOHN WESLEY.

PROFESSOR A. F. POLLARD has made, through the Friends of the National Libraries, a valuable gift to the Department of Manuscripts in the shape of two letters from John Wesley to Hester Anne Roe. Miss Roe, born 31 January 1756 at Macclesfield, the daughter of a clergyman, was a convert of David Simpson. She first met Wesley on 1 April 1776 and later became one of his closest friends, to whom he wrote in terms of warm affection. She married James Rogers, one of his preachers, in 1784, and died in 1794, aged thirty-eight.

The two letters now presented are dated respectively Bristol, 16 Sept. 1776, and London, 17 Jan. 1782. Both are well known, but in the older editions of Wesley's works they appear in very strange shape. The earlier of the two, indeed, beginning 'As I did not receive yours of August the 28th', apart from a few incom-

prehensible changes, like that of 'your love was growing cold' into 'your love was declining', the comprehensible substitution of initials for a name or two, and the omission, without much apparent reason, of several sentences, is at least reasonably accurate; but one rubs one's eyes when, after collating the first sentence of the second with the printed version, one finds the text of the latter, down to the very end, entirely different from that of the original. What has happened? It appears that the rest of the letter was suppressed, because it was held to reflect on other preachers, and that the omission was supplied from a letter written earlier in the month (7 Jan.).

Both letters have at last appeared in an accurate text in the edition of the *Letters* recently published, in eight volumes uniform with the standard edition of the *Journal*, by the Methodist Publishing House, Epworth Press. The writer of the present notice is much indebted to the editor, the Rev. John Telford, for a sight of the proof-sheets, and for the information given at the end of the preceding paragraph.

H. I. B.

#### 48. PROUT AND NORTHCOTE PAPERS.

**D**R G. C. WILLIAMSON has presented to the Department of Manuscripts, through the National Art Collections Fund, a collection of letters and papers relating to various artists. The first place among them is assigned to a series of letters from and to the water-colour painter Samuel Prout (1783-1852). Those from Prout himself consist partly of family letters, personal and intimate in tone, well illustrating his affectionate and religious nature, and partly of business correspondence or letters to friends. The collection forms a very acceptable gift, concerned as it is with a painter of deserved reputation, whose architectural drawings and paintings preserve for posterity the aspect of many a continental town before it was touched by the disfiguring hand of modern progress.

This series is followed by five letters of Samuel Gillespie Prout (1822-1911), the artist's son, himself a painter though better known for his religious work, to John Lane, with some other papers. The whole Prout collection forms one volume, numbered Add. MS. 42523.

Another artist represented is James Northcote, R.A. (1746-1831).

Among his papers (Add. MS. 42524) the most important are a brief autobiography in his own hand and his will, the latter with signatures. There are also some letters addressed to him, a memorandum recording his death, and some miscellaneous documents. H. I. B.

#### 49. TWO INCUNABULA.

A NOTABLE gap in the Museum collection of incunabula has recently been filled by the acquisition of the Joannes de Turrecremata, *Explanatio in Psalterium*, printed at Cracow, which ranks as the first book bearing a Polish imprint (Hain 15692). It is a folio of medium size, comprising 151 leaves, with 37 or 38 lines of text to the page, and is printed with a heavy gothic closely copied from the second fount of Günther Zainer at Augsburg. Except for the words 'Cracis impressa' which conclude the colophon it contains no information about the circumstances of its production, but a copy with a note of purchase in 1476 is extant, while of the three or four other tracts printed with the same type one is a calendar for the year 1474 and another is dated 1475. The printer names himself nowhere, but he is generally accepted as having been Caspar Hochfeder of Nuremberg, this identification resting upon the mention, in a record of February 1476, of one 'Caspar de Bawaria impressor librorum' as then dwelling in Cracow, together with the fact that Hochfeder signed a number of books at Cracow between 1502 and 1505. The copy now in the Library is bound in what is probably the original brown calf, excellently preserved, and bearing several interesting heraldic stamps which have so far not been identified.

An even more remarkable acquisition than the Turrecremata is another incunabulum, Valescus de Taranta, *Philonium*, completed at Barcelona at the costs of Gabriel Miro, a physician, by Petrus Posa, priest, on 23 December 1484. No copy of this seems ever before to have been recorded and the present copy thus very possibly constitutes the sole remaining witness to the existence of the editio princeps of the chief work of the French physician, who ranks among the best-known figures in medieval medicine. Moreover, it goes a certain way towards filling up an extensive blank in the record of its printer, Posa, who, after producing some ten editions in the



et comit lapidatus est. Singitur iesu cruce. Et fu malle  
a. Ene iohan leuig. Et keft apelle par mros



est apocalipse nus signatice iustitiam dicitur, nunc est  
enque ad avaritiam de sacramento aucto mor. . Rar en.  
niz mor dicitur nunc enque nunc. Est apocalyp

[illegible]

thirteen months ending August 1482, was not hitherto known to have resumed printing until 1488. The *Philonium* is a folio of 316 leaves, in double columns of 50 lines; the type used for its text, a gothic modelled on certain Parisian founts, occurs only here. The binding—much rubbed—is contemporary and may well be original. While there can be no doubt that many popular and ephemeral tracts printed in the fifteenth century have entirely perished, it is decidedly unusual for an elaborate scientific treatise such as the *Philonium* to come so near to total destruction. Possibly some accident, such as a fire in the printer's office, is accountable for this case.

V. S.

## 50. ORIENTAL MANUSCRIPTS AND PRINTED BOOKS.

AMONG the various oriental manuscripts and books recently acquired by this Department a few may be selected for special mention.

Of Arabic manuscripts perhaps the most interesting are the following:

- (a) A good copy of al-Tadbīrāt al-ilāhīyah, a work on mysticism by the famous Muḥyi al-Dīn Muḥ. b. 'Alī Ibn al-'Arabī. Fourteenth century. 4°.
- (b) A rare commentary by Muḥammad b. Maḥmūd on Mas'ūd b. 'Umar al-Taftāzānī's Maḥāṣid al-ṭālibīn, a treatise on scholastic theology. Copied A.D. 1406. 8°.
- (c) Al-Amān min akḥṭār al-asfār wa 'l-azmān, a vade-mecum for travellers, including the necessary prayers, ceremonies, amulets, and remedies for use on journeys, compiled by Abu 'l-Ḳāsim 'Alī b. Mūsā al-Ṭā'ūsī. Copied A.D. 1682. 12°.
- (d) 'Uyūn al-tafāsīr, a commentary on the Ḳur'ān by Aḥmad b. Muḥ. al-Sīwāsī. Fifteenth century. Fol.

Of the Persian manuscripts the most important is a copy of the Tafsīr ul-Sūrābādī, an ancient commentary on the Ḳur'ān, apparently by Shaikh Imām Abu Bakr 'Atīk b. Muḥammad. This comprises the exposition of Sūras 19–25, and was copied in A.H. 535 (A.D. 1140–1). Two notable Turkish manuscripts are the Kitāb ul-tanbīh, a translation of Abu 'l-Laith Samarkandī's Manāḳib

ul-aulyā, lives of saints, prophets, and other famous men, copied in A.H. 1055 (A.D. 1645), and *Ḳiṣṣah i Jalāl u Jamāl*, a romance in verse and prose by Shaikh Muṣṭafa Dā'ī, copied in the seventeenth century.

A Hebrew manuscript of considerable interest has been acquired. This is a volume containing a commentary on the Jewish liturgy for the New Year, Day of Atonement, and Tabernacles according to the German rite, copied by Jacob ben Isaac Shalliṭ for Menahem bar Todros, and completed in A.M. 5317 (A.D. 1557), followed by a commentary on the Pentateuch based on the works of the French Tosaphists, with brief notes on the Former Prophets. L. D. B.

## 51. OTHER GIFTS.

**O**THER gifts received during the period covered by this number include the following:

A Brief and True Report of the New Found Land of Virginia. By Thomas Hariot. A Facsimile Reproduction of the 1588 Quarto, with an Introductory Essay by Randolph G. Adams. Ann Arbor, 1931. *Presented by Randolph G. Adams, Esq.*

A Catalogue of the Altschul Collection of George Meredith in the Yale University Library. Compiled by Bertha Coolidge. Privately printed by D. B. Updike, Boston, 1931. *Presented by Frank Altschul, Esq.*

The Library of A. Chester Beatty. A descriptive catalogue of the Western Manuscripts, by Eric George Millar, F.S.A. Vol. II, Text and Plates. Privately printed by John Johnson, Oxford, 1930. *Presented by A. Chester Beatty, Esq.*

A Proclamation, for the well ordering of the Market in the Cittie of Oxford, and for the redresse of Abuses, in Weights and Measures, within the Precincts of the Vniuersitie of Oxford. Printed at Oxford by John Lichfield, 1634. *Presented by the Curators of the Bodleian Library.*

Christina Rossetti. Poems, chosen by Walter de la Mare. The Gregynog Press: Newtown, 1930. *Presented by the Misses G. E. and M. S. Davies.*

The Colonial Printer. By Lawrence C. Wroth. The Grolier Club: New York, 1931. *Presented by the Grolier Club.*

The Laws and Liberties of Massachusetts. Reprinted from the copy of the 1648 edition in the Henry E. Huntington Library. With an introduction by Max Ferrand. Harvard University Press, Cambridge, 1929.

Shakespeare's Hamlet. The first quarto, 1603. Reproduced in facsimile from the copy in the Henry E. Huntington Library. Harvard University Press: Cambridge, 1931. *Presented by the Trustees of the Henry E. Huntington Library.*

Private Papers of James Boswell from Malahide Castle. In the Collection of Lieut.-Col. Ralph Heyward Isham. Vols. 10-12. Privately printed, 1931. *Presented by Lieut.-Col. R. H. Isham.*

The Ellsworth Family. Edited and arranged by Howard Eldred Kerschner. Vol. II. National Americana Society: New York, 1931. *Presented by H. E. Kerschner, Esq.*

Catalogue of the Manuscripts in the Library of the Royal College of Music, by W. Barclay Squire, with additions by R. Erlebach. Typewritten. *Presented by George A. Macmillan, Esq., J.P., D.Litt., F.R.C.M.*

Ars versificatoria Roberti Gaguini. [F. Baligault: Paris, c. 1495.] *Presented by F. F. Madan, Esq.*

The Tomb of Ken-Amūn at Thebes. By Norman de Garis Davies. Text and Plates. 2 vols. New York, 1930. *Presented by the Metropolitan Museum of Art, New York.*

Letters of Edward Prince of Wales, 1304-1305. Edited by Hilda Johnstone. Printed for the Roxburghe Club at the Cambridge University Press, 1931. *Presented by the Roxburghe Club.*

Scriptum Ethycorum secundum sanctum Thomam de Aquino. Jacobus de Dusa: [Vicenza, 1482].

Commentum sancti Thome de Aquino super libros Aristotelis de anima. Raynaldus de Nouimagio: Venetijs, 1481.

Ovids Heroical Epistles, Englished by John Sherburne, Gent. E. G. for William Cooke: London, 1639. The first issue.

The North Briton, nos. 1-46. 5 June 1762-30 April 1763. With supplementary material by John Wilkes.

Gothic Architecture, by William Morris. Corrected proof-sheets. *The above, with seven other works, presented by Dr C. Davies Sherborn.*



Empire State. A pictorial record of its construction. Drawings by Vernon Howe Bailey. William Edwin Rudge: New York, 1931. *Presented by Colonel W. A. Starrett.*

Thirty-two fragments of Coptic documents and scriptural books, on papyrus. *Presented by M. Nahman, Esq.*

A collection of about 160 portraits, caricatures, &c., of Mrs Siddons. *Presented, on the occasion of the centenary of the death of Mrs Siddons, by Mrs H. Breun.*

A collection of twenty-six Soviet posters. *Presented by G. R. Strauss, Esq., M.P.*

Fifty-seven etchings, woodcuts, lithographs, colour-prints, and book-plates by living Polish artists. *Presented by members of the Society of Graphic Artists at Warsaw.*

A drawing by Constantin Guys, Entrance to a Mosque at Stamboul during the Feast of Ramazan (published in the *Illustrated London News*, 1855). *Presented by Captain Bruce Ingram, O.B.E., M.C.*

A wood engraving, printed in colours from five blocks, by Oskar Bangemann after a drawing by Constantin Guys of a Roman subject in the collection of the donor (one of twenty-five proofs). *Presented by C. Dodgson, Esq., C.B.E.*

A small early German coloured woodcut (c. 1460) of St. Lawrence (Schreiber, 1583 m). *Presented by Louis C. G. Clarke, Esq.*

Fourteen drawings by Sir Edward Poynter, P.R.A., ranging in date from 1858 to 1897 and including studies for several important pictures. *Presented, with a silver-point life study by Strang and a pencil drawing by Rodin, by C. F. Bell, Esq., F.S.A.*

A Chinese 'stone-print' of the Taoist 'Pope', probably the first 'Pope', Chang Tao-ling. *Presented by Mrs Bateson.*

Four small Chinese paintings of Beauties, with inscriptions by Li T'ing-hsün and a date corresponding probably to 1813. *Presented by Oscar Raphael, Esq.*

Japanese two-fold screen-painting on gold ground. Deer on a hill-side. Anon., probably seventeenth century. *Presented by Sir Michael Sadler, C.B., K.C.S.I., in memory of Lady Sadler.*

A gold button seal of the Old Egyptian Empire. *Presented by Professor Percy E. Newberry in memory of the late Dr H. R. Hall.*

A small collection of nineteen Egyptian antiquities. *Presented by Mrs John Carlisle.*

Ten fragmentary terra-cotta figures and two bronze arrow-heads from Girgenti, Sicily. *Given by E. T. Sandars, Esq.*

Series of stone implements of St. Acheul and Le Moustier types found at Kimberley, S. Africa. *Given by J. A. Swan, Esq.*

Series of classified stone implements from caves near Les Eyzies, Dordogne. *Given by A. S. Barnes, Esq.*

A further series of obsidian implements and casts of primitive pottery from the donor's excavations at Elmenteita, Kenya. *Given by L. S. B. Leakey, Esq.*

Part of an Early British bronze torc with vertebra-like links, found at Perdeswell, Worcester, 1840. *Deposited on loan by Mrs F. Allies.*

Urn of the so-called Upchurch type, found 10 feet deep in Otterham Saltings, Kent. *Given by H. J. Braunholtz, Esq.*

Yew bow found deep in the silt of the inner moat at Berkhamsted Castle, probably of the thirteenth century. *Given by the Commissioners of His Majesty's Works through the Chief Inspector of Ancient Monuments.*

A series of masks, drums, and magical apparatus, from the Ibo of Bende, and ancient copper manillas from graves at Bonny, Southern Nigeria. *Given by T. Elton Miller, Esq.*

An ancient copper axe, with face in relief, from a grave in Ecuador. *Given by the Marquis de Merry del Val.*

An ethnographical collection from Fiji and the Solomon Islands, made by the late Sir W. Lamond Allardyce. *Presented in his memory by Lady Allardyce.*

An ethnographical collection from Fiji and Tonga. *Given by Sir Basil Thomson.*

A series of stone worked points, used as borers and gravers, from the Wonkonguru tribe, Lake Eyre, South Australia. *Given by R. W. Legge, Esq.*

An unpublished bronze coin of Valerian struck at Parium in Mysia. *Presented by the Rev. J. W. Corbould-Warren.*

Twenty-four rare varieties of the tical and other curiously shaped early coins of Siam. *Presented by Reginald Le May, Esq.*

A fine specimen of a rare variety of the *as* of 'Divus Vespasianus'.  
*Presented by Sidney Fairbairn, Esq., M.D.*

A silver medal of Christopher Bernhard, Prince Bishop of Münster, commemorating his reoccupation of Münster in 1661. *Presented by R. W. E. Allars, Esq., through the National Art-Collections Fund.*

A silver medal of Denmark commemorating the help sent by Christian V to William of Orange in 1689, a star of a Commander of the Order of the White Falcon of Saxe-Weimar, a medal on Napoleon's return from Egypt, and other European coins and medals. *Presented by L. McCormick-Goodhart, Esq.*

The 'Corpus Nummorum Italicorum', vol. xii. *Presented by the Author, H.M. the King of Italy.*

### RECENT PUBLICATIONS.

MR ARTHUR WALEY'S *Catalogue of Paintings recovered from Tun-huang by Sir Aurel Stein, K.C.I.E., preserved in the Sub-Department of Oriental Prints and Drawings in the British Museum, and in the Museum of Central Asian Antiquities, Delhi*, is printed by order of the Trustees of the British Museum and of the Government of India jointly (Price £2). An introduction of fifty-two pages is followed by detailed catalogues of the series preserved in the two Museums, and index, 314 pages. Full copies and translations of the Chinese, Tibetan, and Khotanese inscriptions are given. The book is intended to be used as a handbook before the actual paintings, and is unillustrated.

The second volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in August of this year. This instalment carries the letter A from the heading AEGIDIUS, *de Luna*, to that of ALEU Y CARRERA in 996 columns, a stretch covered in the previous catalogue within the space of 618 columns. Important headings which have noticeably increased are: Aeschylus, Aesop, Africa. The price of the volume is £3 to subscribers, £4 since publication.

Recent issues of reproductions include the Indian Paintings of the Mughal School (nos. 33-5), large reproductions, in colour, from manuscripts of the sixteenth and eighteenth centuries, representing

episodes from the romance of Khusrau and Shīrīn, the memoirs of Bābur, and the life of Tīmūr. Price 1s. each. Also small reproductions in colour of three illuminations from Persian MSS. (fourteenth and fifteenth centuries) and a Persian painting of the mid-sixteenth century. Price 4d. each.

From a western MS. are reproductions in colours of three miniatures from the Book of Hours of John Duke of Bedford, about 1423, representing the Exit from the Ark, the Annunciation, and the Duchess Anne kneeling before her patron saint. Price 1s. each. The Calendar Pictures from the same book have been reproduced in colours in two sets (1s. each) of six cards.

## EXHIBITIONS.

### *Cotton Manuscripts.*

IN celebration of the Tercentenary of the death of Sir Robert Cotton, the founder of the Cottonian Collection, who died on 6 May 1631, an exhibition of selected manuscripts from that great collection was opened in the Manuscript Saloon and the Grenville Library on 6 May. The exhibition consists of sixty numbers, which are described in a special guide. The Guide, price 2s., contains a history of the collection, summary descriptions of the manuscripts shown, a reproduction of Cornelius Janssen's portrait of Cotton, and five facsimiles from famous manuscripts.

Among the exhibits are a number of manuscripts not commonly shown; for instance, the Lindisfarne Gospels, the fragments of the Cottonian Genesis with the additional fragments on permanent loan from the Baptist College, Bristol, one of the four Museum leaves of the Codex Purpureus ('N') of the Greek Gospels, &c. Two private owners have lent manuscripts to the exhibition, the Rev. J. J. Antrobus, a descendant of Cotton's, lending a note-book kept by Sir Robert at the age of 18 in 1588, in which he has entered notes for the history of the counties of Cambridge and Huntingdon and, later, a list of books borrowed from his library in 1604; and Mr F. William Cock, M.D., F.S.A., a set of transcripts of charters of the Anglo-Saxon kings of Kent, copied by or for Sir Edward Dering,

1st baronet, largely from charters in Cotton's Collection (the book is open at the copy of a charter, shown beside it, at that time belonging to Dering, but afterwards presented to Cotton).

On the pilasters beside the exhibition and on the floor beside it are shown Janssen's portrait and Roubiliac's bust of Cotton, the portrait of his son Sir Thomas attributed to Cornelius Janssen, and John Hayls's (?) portrait of Sir John Cotton, 3rd baronet (d. 1702), in accordance with whose expressed intention the Cotton library was transferred to the nation by his grandson.

*Hyde—Campbell-Thompson Expedition Excavations at Quyunjiq.*

DR R. CAMPBELL-THOMPSON, who directs the excavations at Nineveh which are largely financed by Sir Charles Hyde, was assisted in his work during the season 1930-1 by Mrs Campbell-Thompson and Mr R. W. Hamilton. The temporary exhibition of the results of the campaign, now open in the Nimrud Gallery, does not include the best single find of the period, a magnificent copper head of the archaic Sumerian period, representing a bearded man. The stone cylinder bearing an inscription of Shamshi-Adad I of Assyria is of considerable historical interest, as it speaks of the building activities of Manishtusu the son of Sargon of Agade, obviously with reference to the temple of Ishtar that the Assyrian restored; this is the first proof of the dominion of Agade over northern Assyria. There is a good collection of painted pottery vessels and sherds, some of which seem to belong to the early painted pottery and some to a later age, judging by the better-dated results of the American excavations at Tall Billi, near Khorsabad. Later ages are represented by typical specimens of pottery, glass, and personal ornaments.

*Objects from Badari District, Middle Egypt.*

THE results of Mr Guy Brunton's expedition to Badari, largely financed by the generosity of Mr John A. Roebeling, during the winter of 1929-30, have been arranged by him, and a temporary exhibition was opened on 1 July, in the Nimrud Gallery. A representative series of objects of the predynastic periods named after the

sites Tas, Badari, and al-Amrah includes some palettes in the form of birds and fish, four ivory figures of women, a complete pot of 'rippled ware', and a hard red bowl on the rim of which are a crocodile and five hippopotami. There are some tomb-groups of the first intermediate period, and some striking objects of the New Empire, including a drawing of a charging bull on a fragment of an ivory toilet box, which may show that a Cretan theme was borrowed.

#### *Casts from Persepolis.*

THE casts made from paper squeezes brought back by Sir Cecil Harcourt-Smith from the expedition he led to Persia in 1891 have not been exhibited in London until this year. They are temporarily exhibited in the Assyrian basement. The largest are the 'Throne Relief' of Xerxes (?), the Stairway of Artaxerxes III Ochus, and the frieze from the Hall of Xerxes. It is intended that the exhibition shall remain open until December. A descriptive leaflet has been issued.

#### *Anglo-American Exhibition.*

THE Exhibition of English Bookbindings in the King's Library has been temporarily replaced by an Anglo-American Exhibition arranged in connexion with the third Anglo-American Conference of Historians held in London from the 13th to the 18th of July of this year. The Exhibition was opened to the general public on Wednesday, 15 July, but members of the Conference and of the Friends of the National Libraries were invited to a private view on the previous evening.

The Exhibition comprises manuscripts, printed books, and maps, relating to North America. Owing to the wealth of early printed Americana in the Museum, the printed books are more limited in scope than the other two sections. About eighty books or single sheets are shown, all dealing with some aspect of the discovery and colonization of the North American continent. They range from the only known copy of the first English book mentioning America ('Armenica'), printed in Antwerp about 1510, to a ballad on the Smith family, lauding Captain John Smith of Virginia fame, printed about 1680.

The manuscripts, sixty in number, besides covering the same period as the printed books, but with a greater variety of material, deal with more recent events, such as the war of independence, the slave trade, boundary settlements, &c. They also include autograph material by the most famous presidents and men of letters of the United States, and they end with the 'American Testimonial MS.', a volume of fifteenth-century English religious verse, presented to the Museum in 1920 by a number of teachers of English in American universities and colleges who had studied in the Museum.

The map section comprises hand-drawn and printed maps, and a number of early local plans and views, in all thirty items. It begins with a map of the world designed by G. M. Contarini and printed in 1506, the earliest known printed map to show any part of the New World,<sup>1</sup> and it ends with a map of North America of 1846, showing the political divisions before the expansion of the United States into California and Mexico, and before the foundation of British Columbia.

For the benefit of overseas visitors and others, the Exhibition will remain open till the end of the Summer.

#### APPOINTMENTS.

THE following appointments to Assistant-Keeperships have been made by the Principal Trustees:

*In the Department of Printed Books:*

Laurence William Hanson, B.Litt., of St Edmund Hall, Oxford  
(11 June).

Raleigh Ashlin Skelton, B.A., of Pembroke College, Cambridge  
(11 June).

Francis Lawrence Kent, B.A., of Corpus Christi College, Cambridge  
(11 June).

Frederick Daniel Cooper, promoted from Higher Grade Clerk  
(16 June).

Bernard Hugo Uniacke Loftus Townshend, B.A., of King's College, Cambridge  
(20 June).

<sup>1</sup> A reproduction of this map, with an introduction, has been published by the Trustees, and copies of the second edition, revised, of 1926 are on sale at the price of 3s.

*In the Department of Manuscripts:*

Margery Louise Hoyle, M.A., of Manchester (11 June).

Theodore Cressy Skeat, B.A., of Christ's College, Cambridge, and the British School at Athens (20 June).

*In the Department of Coins and Medals:*

John Walker, M.A., of Glasgow (22 June).

*In the Laboratory:*

Dr Harold James Plenderleith, in charge of the Laboratory, under Dr Alexander Scott, Honorary Keeper (1 April).

PRESENTATION TO SIR FREDERIC KENYON.

AT a Meeting at the British Museum on Saturday, 11 July 1931, on the occasion of the Presentation of a Bronze Bust of Sir Frederic Kenyon to the Trustees of the Museum, His Grace THE ARCHBISHOP OF CANTERBURY, who presided, said:

Ladies and Gentlemen, this is an occasion of very special interest to the Trustees and the staff of the Museum, and, I hope, to Sir Frederic and Lady Kenyon, but it is not an occasion, you will agree with me, for formal speech-making. Those who are present here are very largely those who have worked so long with Sir Frederic and know his qualities so well that it would be merely redundant if I were to attempt to rehearse them: and Sir Frederic is himself the very last man in the world who would wish to submit to the process of listening to his praises being sung in public.

It is sufficient for me to say that it is only fitting that some abiding memorial of Sir Frederic Kenyon's connexion with the Museum should be placed and kept permanently in the Board Room with the memorials of others who have rendered distinguished service to the Museum.

We all know that Sir Frederic has given his whole life to the Museum; from the days when he was my senior contemporary at Oxford until he resigned, to our very great regret, all his thought, energy, and learning have been put at the disposal of the Museum. He has combined in a singular degree the superintendence from the point of view of a learned expert of the Museum, of its contents, of the gifts that have been given to it, with powers of administering a great institution such as this, and there are many here who, I know, will always remember the quietness, the courtesy, the considerateness, and the firmness with which Sir Frederic during all these years has managed the affairs of this great place.

He has not only within the Museum itself done everything that could



have been done to fulfil the responsibilities committed to him, but he has also been during all these years a most admirable representative of the Museum, of its interests in the public life of the community. Again and again we have had reason to know how admirably Sir Frederic has been able to represent the interests and to spread the knowledge of the Museum, of its great contents and of its work.

Therefore, it is with very special pleasure that I ask my fellow-Trustees to accept for the Board Room this bust of Sir Frederic, and I have also very great pleasure in asking Lady Kenyon to accept on behalf of the subscribers for herself and her husband this copy of the bust. I hope that when it takes a place in her own home, it may serve as a link between that home, to which we wish every happiness and blessing in the years that are coming, and the Museum to which her husband has given his whole life.

I hope, Sir Frederic, that you will now be able in these years of retirement to use for yourself all those resources of learning which you have so abundantly given to others during the long tenure of your great office as Director and Principal Librarian of the Museum.

And so without further words but with a heart very full of gratitude, which I know is shared by all the members of the staff who are here present as well as by my fellow-Trustees, and with a real warmth of friendship which is represented by many of the subscribers who are here present, I ask the Trustees to accept this bust and I ask Lady Kenyon to accept the other. (*Applause.*)

SIR FREDERIC KENYON (who was received with loud and prolonged applause) replied: Your Grace, my Lords, Ladies and Gentlemen, You said, your Grace, that this was an occasion of much interest to me, but I think you will agree that it is also an occasion of a good deal of embarrassment. The surroundings of the room are a little bit awe-inspiring. I cannot turn my head either to right or left without seeing a reproduction of myself. It is said that when Zoroaster was in Persepolis, he met his own image walking in the garden; but it is not said that he met two of them, nor that he was told he would be expected to say a few words on the occasion!

Well, I have a long debt of gratitude to acknowledge in only a few minutes, but if I am short—as I will try to be—please believe that I am speaking very much in earnest. I am looking back now from the end of forty-two years in the service of the Museum, divided almost exactly equally between a subordinate position in the Department of Manuscripts and the office of Director. And the one uniform characteristic of the whole thing to my mind is my extraordinary good fortune throughout all that time.

I had exceptionally good fortune at the beginning of it, since within a

year of entering the Department of Manuscripts I had placed in my hands a collection of manuscripts of quite exceptional interest, and was given the honour of editing them. I could wish the work had been better done, but in any case it gave me, if not fame, at any rate what is by many people regarded as at least as valuable, notoriety; and it brought me into connexion with many scholars at home and abroad, and formed connexions and friendships which have been of the greatest service to me ever since. And so all through that twenty years in the Department of Manuscripts, while I had my fair share of the routine, which is such an excellent education, I also had more than my fair share of the more interesting work.

I had the good fortune also to serve under very kind as well as distinguished chiefs. Sir Edward Maunde Thompson brought me into the Museum and was always a very great friend and benefactor, and the Heads of my Department were Dr. Scott and Sir George Warner, to whom I owe a special debt of affection and gratitude.

I had the further fortune of receiving promotion by what you might call the method of the kangaroo—leaping over certain barriers which ordinarily delay advancement. Consequently I never was either a First-Class Assistant or Head of a Department, and the result was that with each stage of advance, instead of being able to feel, as men generally do, that they have earned it by previous work, I was always in the position of feeling that it had to be justified in the future.

Most markedly that was so when I became Director, for I was put over the heads of a number of Heads of Departments of longer service to the Museum than myself. What made the whole of this process so happy to me was the extraordinary good feeling shown by everybody in connexion with it. I never had the least sign of jealousy from colleagues in the Department or from the Heads of the Departments. From the time I became Director, I had constant kindness and helpfulness, and I received from them and from my successors who hold office to-day twenty years of education in the subjects of their Departments, which, though they never made me an expert in those particular Departments, did give me an interest in and, I hope, some sort of understanding of their work.

As Director, therefore, I had all the assistance that anybody could hope or expect from my colleagues. And in that I wish specially to include my colleagues of the lower grades. I was in constant connexion and communication in various ways with them all. I dare not say the names of the various classes because they change their nomenclature so often that it is a little confusing. But under whatever names and whatever classes they belonged to, from the youngest to the eldest, from the senior to the junior, I believe our relations were always friendly, and I am glad to think that during that time all classes gained some improvement in their conditions

and that the lower grades proportionately received the greatest advance of all. (*Applause.*)

Then, I have been keeping them to the last, but I have specially to thank the Trustees who were my masters. It is not my business to hand out testimonials to such a distinguished body of men as the Trustees of the Museum. Otherwise I would say I was prepared at any time to give them a testimonial as the best conceivable governing body, who were all able to keep an eye on the Director and keep him in order and see he did not make a fool of himself, but who at all times gave him their fullest support and backing, gave him their advice, the weight of their influence with the outside world, and I think I may say many varied and valuable friendships.

I am deeply grateful to the Trustees, those present and those absent to-day, and some of those in the past for all their kindness to me during these years of my service under them. I ought specially to mention your Grace's predecessor, Archbishop Lord Davidson, who, as you know, took the deepest interest in the Museum; who with all his multifarious occupations was always ready to give time, and not only time but thought, to any question that might be referred to him, and who never hesitated to advise, and still more never hesitated to support, the officers serving under him. It was the greatest pleasure to serve under him as the first and senior of my many masters.

I have been fortunate also, I may say, in my retirement from the Museum, in finding right to my hand, as I go out, some work of the kind with which I was associated in my early years in the Museum. In fact, I am now starting a second childhood in the Department of Manuscripts.

Well, that, you see, is a long debt of gratitude to those who are connected specially with the Museum, the Trustees and staff, but there are many other friends, who are represented here to-day, whom I have to thank for the honour that has been done to me to-day.

I want not only to thank them but to apologize too. I have always rather hated the idea of being a tax upon my friends, and I am afraid this sort of thing does inevitably involve something of that nature. I can only say that there is a double satisfaction in the number of those who have been kind enough to take part, which I hope has diminished the individual burden upon any of them.

It is a very great honour to have one's effigy placed in the Board Room of this Museum, and I should like to take this opportunity of thanking the sculptor, Mr Stevenson, for his admirable attempt to make it as pleasing as the nature of the subject would allow.

Perhaps I may on behalf of my wife—I do not know whether she will want to make a speech—thank the subscribers for their kindness in giving the replica to her for our family.

I do not wish to detain you longer. This is a sort of climax to my connexion with the Museum. I have had a hereditary connexion with the Museum which goes back for more than a century. My own birthday occurred on the 104th anniversary of the birthday of the Museum, and I was very nearly born in the Museum myself, as many of my brothers and sisters were.

Now on this crown, for me, of that connexion with the Museum, I want to acknowledge my indebtedness to the Museum as an institution and my pride at being thus permanently connected with so great and famous a national institution, which it is a glory to have been allowed to serve.  
(*Cheers.*)



## 52. A NEW THIRTEENTH-CENTURY PICTURED APOCALYPSE.

**I**N the Prefatory Note to his British Academy Schweich Lectures on *The Apocalypse in Art* Dr M. R. James mentions a recently discovered thirteenth-century English Apocalypse in private hands. This manuscript has since been acquired for the Museum, where it is now Add. MS. 42555. The book, as will appear later, was written and painted, possibly at St. Augustine's, Canterbury, late in the thirteenth century. By the middle of the next century it had passed to Abingdon, and an inscription on a fly-leaf tells us how it left that monastery. 'This book was lent', the inscription may be translated, 'to the very honourable lady Lady Joan by the grace of God Queen of Scotland by the abbot and convent of Abingdon on the day of the Annunciation [25 March] in the 36th year of King Edward the third after the conquest [1362] up to Michaelmas next ensuing [29 September] and was delivered by Thomas Chilton chanter of the said house.'<sup>1</sup>

Queen Joan of Scotland was the daughter of Edward II and since 1357 had been living in England separated from her husband David II. She died in August or September of 1362. There had also been a change in the government of the monastery in the intervening period, for the royal assent was given to the election of Peter de Hanneye on 24 July and the temporalities restored on 2 August 1362. So that it is possible that the manuscript was never returned to Abingdon. We lose sight of it, except for some inscriptions of the sixteenth century, until it appears again in the neighbourhood of Bristol towards the end of the eighteenth century. It was then in the possession of the Clarke family of Shirehampton, from whom it passed to the Rev. J. C. Knott, who bequeathed it to his granddaughter Mrs F. M. Linsdell, from whom it was acquired for the Museum.

The pictured Apocalypses, of which this is the latest member to be

<sup>1</sup> A similar loan of a picture book from a monastery to a noble lady with a limit of date is implied by the letter probably in the hand of Matthew Paris in the Trinity College Dublin Life of St Alban thus translated by Dr James, *La Estoire de Sein Aedward le Rei*, p. 21: 'Send, please, to the lady countess of Arundel, Isabel, that she is to send you the book about St Thomas the Martyr and St Edward which I translated and portrayed and which the lady countess of Cornwall may keep until Whitsuntide.'



discovered, were produced in large numbers, particularly in England and France, mainly in the thirteenth and fourteenth centuries. They are usually classified in two families, and the present manuscript belongs to the second and larger of the two classes. This class has a tendency to fall into a number of sub-groups, the lines of demarcation of which are not always easy to determine. But the present manuscript belongs definitely to a group which has been styled the Canterbury group because of the possible connexion of its chief member, the Lambeth MS. 209, with St Augustine's, Canterbury. The characteristics of these manuscripts have been elucidated by Mr Eric Millar in his account of the Lambeth MS. in the *Bulletin de la Société Française de Reproductions de Manuscrits à Peintures*, 1924. In this group of eight manuscripts (two of English and six, including the British Museum Add. MS. 17333, of French origin) one, the manuscript formerly no. 55 in the collection of Mr H. Yates Thompson, has hitherto been regarded as unique in the possession of a full series of illustrations to the Commentary as well as to the text of the Apocalypse. The Abingdon Apocalypse, however, has a similar series, though it is to be remarked that the Commentary or Exposition so illustrated, which is excerpted from the work of Berengaudus, is here in French while in the Yates Thompson MS. it is in Latin. The intimate connexion of these two manuscripts with one another and with the Lambeth MS. is apparent on a close comparison of the pictures in the three books. An examination of the first page of the Abingdon Apocalypse (Pl. XXV) leaves no room for doubt that it was executed in the same studio as the corresponding pages of the Lambeth MS. (cf. Millar, *op. cit.*, pl. xiv) and the Yates Thompson MS. (cf. *Illustrations of One Hundred MSS. in the library of H. Y. Thompson*, iv, pl. xxxi), although there is the customary variation in the handling of details. A like impression of general similarity of design and treatment combined with individual variation of details results from an examination of the pictures of both text and exposition in the two manuscripts.

These three manuscripts, Lambeth, Yates Thompson and Abingdon, are of the half-page picture type common in the second family. Lambeth, however, has at the end, with other matter, a series of







**E**st lex posita de la quarte uision  
 tote ice se est eteruelle apres la beste. **¶** Car tū sunt

pictures of the life and death of St John, which more properly belongs to manuscripts of the first family. Four leaves at the beginning and three at the end of Abingdon appear to have been intended for a similar series. Some of these leaves are divided by ruling into two compartments, and in two cases rough plummet sketches indicate the scenes to be reproduced. The Yates Thompson MS. may have originally contained pictures of this type. The Abingdon, like the Yates Thompson MS., was originally left unfinished. But while the Yates Thompson MS. was later coloured by an Italian artist, Abingdon still remains as it was left with its pictures in various stages of completeness. It thus illustrates clearly in an actual example the methods of medieval illuminators. Some of the compositions in which the figures have not been coloured (cf. Pl. XXVI) are fine examples of the characteristically English art of vigorous and expressive line drawing.

R. F.

### 53. THE WARTON CORRESPONDENCE.

**B**Y the generous gift of Lieut.-Col. John Murray two volumes of the correspondence of Thomas Warton have recently been added to the Museum collections (Add. MSS. 42560, 42561). Warton is best known as the author of the *History of English Poetry*, a project which both Pope and Gray had entertained (a transcript of Gray's scheme is among these papers), and many of the letters touch upon the progress of this book. But he had also very varied interests extending over a wide field of classical and literary scholarship, and these letters written between 1744 and 1790 by many of the most prominent scholars of the day touch upon a great number of topics of literary interest. Among the writers are his brother Joseph, Headmaster of Winchester College; Robert Dodsley (chiefly about the publication of Joseph Warton's *Essay on Pope*); Thomas Percy, who consults Warton about his *Reliques*; Bishop Warburton, who writes about his quarrel with Bishop Lowth, the famous cancelled passage in the Oxford Theocritus of 1770, &c.; Edmond Malone, discussing points of sixteenth-century bibliography (Warton's letters to Malone are in Add. MS. 30375); and George Steevens, writing lively letters on the Chatterton controversy (Warton's own

letters to Percy on this subject are in Add. MS. 32329). The collection provides interesting illustrations of the methods and the manners of English literary scholarship at a critical period, and has considerable biographical interest. Warton has used blank pages of some of the letters for drafts of poems, often very illegible. R. F.

#### 54. WORDSWORTH AND COLERIDGE MANUSCRIPTS.

THE publication in 1798 of *Lyrical Ballads* is one of the major landmarks in the history of English poetry. Very few copies were sold at the time, and the publisher, Cottle, in the following year transferred his copyrights to Messrs. Longman. Some improvement in the sales appears to have occurred in the winter of 1799-1800, and in the course of the latter year Wordsworth resolved to issue a new and enlarged edition, which (dated in 1800) eventually appeared in two volumes in January 1801. Mr R. G. Longman has just deposited in the Department of Manuscripts on indefinite loan the 'copy', as sent through the post to the printers, of a large portion of this second edition. More exactly, it comprises the greater part of vol. II and a small portion of vol. I. It includes the preface, a number of complete poems, a table of contents, corrections to poems not copied in full, and letters to Mr (afterwards Sir Humphry) Davy and to the printers, Messrs. Biggs and Cottle. The manuscripts are in various hands, among which are those of Wordsworth himself, his sister Dorothy, Coleridge, and probably Sarah Hutchinson, Wordsworth's sister-in-law.

Along with the foregoing, Mr Longman has also deposited other valuable Wordsworth and Coleridge material. First must be mentioned the 'copy' for the edition of *Lyrical Ballads* issued in 1802. This consists of the printed volumes of the 1800 edition with manuscript additions and alterations, mainly in the hand of Dorothy Wordsworth. Secondly there is the manuscript 'copy' of the *Poems in Two Volumes* of 1807, in various hands, chiefly that of Sarah Hutchinson, but with insertions by Wordsworth and Coleridge. Loosely inserted at the beginning of this volume are four letters of Coleridge, all to the firm of Longman, ranging in date from 1800 to 1807 and all of them of great interest.

All these manuscripts (except the four letters just mentioned) are described and in part published by W. Hale White, *A Description of the Wordsworth and Coleridge Manuscripts in the Possession of Mr T. Norton Longman* (Longmans, Green, and Co., 1897). It is hardly necessary to say that, showing as they do, with their many additions, alterations, and deletions, some at least of the stages through which poems like 'Michael', 'Ruth', the 'Ode to Duty', 'The Ancient Mariner', and 'Love' passed before they reached the form in which we know them, they are of the highest interest and value to all lovers of English poetry. By the terms of the loan they are to be available to students in the same way as manuscripts forming part of the collections.

One further volume must be mentioned, though it contains the work of an author whose fame, once bright enough, is now dimmed. This is the autograph manuscript of Southey's translation of 'Amadis of Gaul', written in the author's neat, compressed hand, with very few corrections.

H. I. B.

#### 55. THE BROCKMAN CHARTERS.

**A**N acquisition of considerable interest to Kentish topographers has been made by the Department of Manuscripts through the generosity of the Brockman family, who have presented, through Miss Phyllis Brockman, a large collection of charters and other documents relating to the family and its estates in Kent. So extensive a collection will take time to arrange, and it is not yet possible to give any detailed information as to what it comprises, but it can be said already that the documents included number more than 2,500 and extend in date from the thirteenth to the nineteenth century. There are many medieval charters, including accounts, wills, and other family deeds, and also papers connected with litigation on tenancy and tithing disputes, and parliamentary elections. The collection forms in fact an unusually continuous series of manorial and estate records.

H. I. B.

#### 56. THE PIGGOTT PAPERS.

**O**NE of the anomalies of English history is the fate that befell the chief weapon used by Great Britain to strike down Napoleon: for not only was it discarded during the nineteenth century in

deference to foreign opinion, its use being condemned as contrary to International Law, but even its natural advocates abandoned its defence. The British use of Sea Power, together with English conceptions of the International Law relating to blockade, contraband, &c., remained under condemnation until an American admiral (Mahan) inferred, and the Great War demonstrated, that the former British position might indeed bear justification. A distinguished jurist, Sir Francis Taylor Piggott (formerly Chief Justice of Hong Kong), approaching the study from the historical and legal standpoint, undertook the task of vindicating the British attitude. Unhappily, Sir Francis died before the publication of his work (the 'Law of the Sea' series) was completed; but by the generosity of his widow, Lady Piggott, his papers have been presented to the Department of Manuscripts, where they are now incorporated as Add. MSS. 42525-42554, and where they will be made available to students as soon as their arrangement is completed. H. R. A.

#### 57. A RARE EARLY PRINTED PSALTER.

THE Department of Printed Books has lately come into possession of a volume entitled *Psalterium cum hymnis secundum usum et consuetudinem Sarum et Eboracensem*, and printed at Paris at the expense and cost of the honest merchant Franciscus Byrckman on 7 June 1522. This is of particular interest from the liturgical point of view, since service books for the use of York, whether singly or in combination with that of Sarum, are extremely rare. The Museum appears to possess only three other Psalters of the combined uses, and one of these, dated in 1516, was, like the present, paid for by Byrckman, a well-known Cologne bookseller who had an agency in London, the printer in each case being probably the same. The book is a very well-printed quarto, with a cut of the Trinity and the symbols of the Evangelists on the title-page and another of King David and Bathsheba at the end of the first part. The last leaf, bearing Byrckman's device, is supplied in facsimile, but apart from this imperfection, which is common to all but two of the few recorded copies, the volume is in excellent condition. The covers of the original calf binding, which form the doublures of the modern blue



XXVII. GERMAN WOODCUT OF THE CRUCIFIXION





morocco binding, are decorated with stamps which have been thought to be of York origin. The book was formerly in the Ashburnham Library and in that of George Dunn at Woolley Hall.

V. S.

#### 58. A GERMAN WOODCUT OF THE CRUCIFIXION.

A RARE and interesting woodcut recently acquired (Pl. XXVII) is an impression on vellum, in contemporary colouring, of the *Crucifixion* which belongs to the Canon of the Mainz Missal printed at Mainz by J. Schöffer, 1 September 1507 (Weale-Bohatta 631). The Missal is in the British Museum, but does not contain the right woodcut. A perfect copy is in the Landesbibliothek at Dresden, and another was in the Geiger sale at Frankfort on 6 October 1931; in both of these copies the *Crucifixion* is printed on paper.

So far as the figures are concerned, this woodcut (9½ by 6½ inches) is copied closely from Schongauer's largest engraving of the *Crucifixion* (B. 25), but the four angels are omitted, the drapery of Christ is changed, and the landscape is entirely different. The nimbi are also new and much more richly ornamented than those of the engraving. The transparent nimbus of Christ, through which the veined arm of the cross is distinctly seen, is an unusual feature. This woodcut, not previously recognized as a copy from Schongauer, is not mentioned in the recent detailed catalogue of that engraver's work by Max Lehrs. To left of the Virgin may be seen a monogram, presumably that of the woodcutter (Nagler, *Monogrammisten*, iii, No. 1429). The only woodcut on which it was hitherto recorded as occurring, a *St Martin* in a Mainz Directorium Missal of 1509, is also in the Department. The two cuts are quite dissimilar in style.

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Mr. Henry Van den Bergh has presented, through the National Art-Collections Fund, a touched trial proof of a portrait of the Antwerp Jesuit and flower-painter Daniel Seghers (1590-1661) engraved by Pontius after Livens. Only the figure has been engraved, while on the empty background has been drawn, evidently by Livens himself, a design in charcoal and oil-colours for the background of trees, flowering shrubs and a column which appears in the finished state of the engraving.

C. D.



## 59. PERSIAN AND ARABIC MANUSCRIPTS.

THE Department of Oriental Printed Books and Manuscripts is again indebted to Mr R. S. Greenshields for a valuable gift of manuscripts, nine of which are Persian and one Arabic.

First in interest among the Persian manuscripts is a finely written copy of the *Kulliyāt* or collected poems of Farīd ul-Dīn 'Aṭṭār, with illuminations. It is particularly remarkable for its colophon (Pl. XXVIII), which is in Uighur, and is as follows:<sup>1</sup>

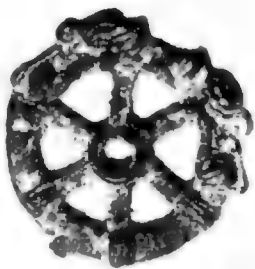
Biresmi Sultan al-as'ad maliki 'l-riqabi 'l-umat al-muṭaḥḥari bi-makarim al-akhlaḡ al-makhsus bi-'inayati 'llah al-ghani Shahrukh ibni al-Amir Kin(?) al-Ḥusaini üchün (?) Nizam al-Din al-Ḥasani tarikḥ sekiz yüz altmış ikide bitidi Dilumanda Ramazan ayiñing igirmi ikiside.

'Nizām ul-Dīn al-Ḥasani wrote [this book] on the 22nd of Ramazān, A.H. 862 [corresponding to A.D. 1458] at Diluman by the command (?) and on behalf of the Sultan, the most fortunate, the King, the Protector of the People, purified by the virtues of his character, chosen by the grace of Allāh, the wealthy Shahrukh, son of Amīr Kin (?), al-Ḥusaini.'

This Sultan Shahrukh and his father are otherwise unknown. Diluman is a town in Gilan (vide Dimishki's *Cosmography*, edited by Mehren, in index, s.v.).

The other manuscripts are: (1) the *Ghazaliyyāt* of Amīr Khusrau, finely written by the famous calligrapher Sultān 'Alī Mashhadī in A.H. 876 (A.D. 1471-2); (2) poems of Amīr Khusrau, copied A.H. 903 (A.D. 1497-8); (3) the poems *Hasht bihisht* and *Ā'īnah i Iskandarī* of Amīr Khusrau, with nineteen coloured illustrations in good style, copied in the seventeenth century; (4) Jāmī's *Haft aurang* or seven mystic *maṣnavī* poems, with illustrations in colour, copied A.H. 988 (A.D. 1580); (5) Jalāl Ṭabīb's romantic poem *Gul u naurūz*, finely written in the early sixteenth century; (6) a Persian mystic poem by Ghazālī Mashhadī, with six illustrations in colour, copied c. A.D. 1600; (7) the *Dīvān* or poems of Ghani, of the eighteenth century; (8) a manuscript containing two Persian tracts

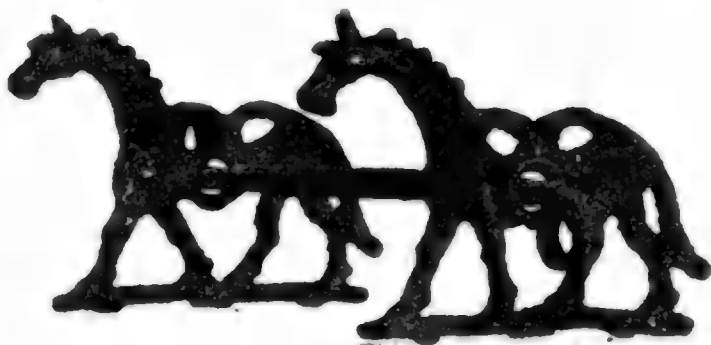
<sup>1</sup> For the transliteration and translation of this colophon we are indebted to Mr. G. L. M. Clauson, O.B.E.



a



b



c



d



e

XXIX. LURISTAN BRONZES



XXX. LURISTAN BRONZES

on astronomy, of the eighteenth century; and (10) the Book of Psalms in Arabic, for the use of the Greek Church, followed by lauds and benediction, of the eighteenth or early nineteenth century.

An Arabic accession of very great importance is a fine copy of the *Nasab ẖuraish* (also known as *Ansāb al-ẖuraish*, or *al-Jamharah fi akhbār il-ẖuraish*), by Abu 'Abd Allāh al-Muṣ'ab ibn 'Abd Allāh ibn al-Muṣ'ab, dealing with the genealogies of the tribe of ẖuraish and containing much valuable information on the history of the tribes of Arabia previous to the rise of Islam. Only one other manuscript of this work is known to exist, viz. that in the Bodleian; and the present copy is in a different and perhaps more ancient recension. It is a folio in a fine Maghribi script, and was copied in A.H. 1131 (A.D. 1719). L. D. B.

#### 60. MORE LURISTAN BRONZES.

A FURTHER small collection (Pl. XXIX, XXX) of characteristic examples of the 'Luristan' bronzes has recently been obtained for the Department of Egyptian and Assyrian Antiquities, as an addition to those described in the *Quarterly*, Vol. V, p. 109, and to the interesting rein-ring in Vol. VI, p. 32. Since no more definite information is yet available concerning the people and the age which produced these sometimes uncouth, but always workmanlike and occasionally beautiful objects, the examples here illustrated may be regarded for the present simply as good specimens of many of the most notable forms represented in the find. Later exploration will doubtless furnish more information not only about their makers but about the use of certain articles which are not fully intelligible in isolation.

The class of harness-trappings is prominent here, as in the whole range of the Luristan bronzes. Most notable are the two bits (Pl. XXIX, *c*, *e*) with side-pieces in the form of winged goats and of horses; these do not allow in either case so much as five inches for the muzzle of the animal, and the side-pieces must have been inconvenient in use. They have each a single unbroken bar, and in this as in other respects contrast sharply with the link form of bit (Pl. XXX *e*), which is also wider and of far more practical form. In the category of harness accessories may also, perhaps, be reckoned the single ring

(Pl. XXX *b*) surmounted by the head of a goat with curved horns which provide two subsidiary rings, closed by grotesque animals which stand upon the main ring (total width,  $3\frac{1}{4}$  ins.), and also the double ring (width 3 in.) with a double-headed goat figure above, although in neither case is it easy to divine what exact purpose these objects served on the harness. Two pairs of wheel-like roundels (Plate XXIX *a*, plain and ornamented respectively (diameters,  $2\frac{1}{4}$  and 2 in.), are flat at the back and convex in front, and were probably once fastened to a leather backing. Three axe-heads are included (Pl. XXIX *b*), and their form should be contrasted with the example illustrated in the *Quarterly*, Vol. V, Pl. LIV *a*. Two of them are distinguished by the prominent projections at the back of the socket; in the larger (length  $8\frac{1}{2}$  in.) these take the form of animals' heads, the 'bodies' of which are grotesquely marked by hatched ridges encircling the socket; in the smaller (5 in.) they are plain spikes. The third axe-head ( $7\frac{3}{4}$  in.) is the finest of all; the back member is of small size, and the socket is in the form of a lion's mouth from which the blade projects. Other weapons are a bronze dagger (Pl. XXX *a*, length  $13\frac{1}{4}$  in.) perhaps of earlier date than the rest, and a finely-shaped arrow-head (Pl. XXIX *d*, 5 in.) of thin metal. The socket ending in a goat's neck and head with bent-back horns (Pl. XXX *d*,  $4\frac{1}{2}$  in.) was the handle of a whetstone, like that shown in the *Quarterly*, Vol. V, Pl. LIV *a*, but in the present case the stone is missing. One of the best objects in this collection is the composite ornament on Pl. XXX *c* (height,  $11\frac{1}{4}$  in.), consisting of a bell-like base supporting a tube which in turn runs up through the middle of a third member, a pair of confronted grotesques. The latter are often found as a separate piece and there are two more such pairs in this collection. The whole group seems to have been a finial ornament for a staff, and was perhaps completed at the top by one of the long pins, sometimes of iron, which appear among the Luristan bronzes, but are not represented here. Finally there are three bronze bracelets, one of flat and two of round section, with their ends in the form of ram's and duck's heads, and part of a bronze strip with perforations at the edges and an animal face in low relief; this was perhaps part of the decoration of a box or of a scabbard. C. J. G.



*b*



*a*



*c*

XXXI. EGYPTIAN ANTIQUITIES



*a*



*b*



*c*

XXXII. ANTIQUITIES FROM UR

## 61. EGYPTIAN ANTIQUITIES.

AMONG small objects recently acquired by the Museum the following all have an archaeological interest. A limestone figure of Thoueris (Pl. XXXI *a*), painted a bright red and with traces of blue on her wig, is unusual and almost certainly of the Eighteenth Dynasty. The modelling, particularly of the head, is good, and the way in which the figure rests on its base is very curious. Height 9 inches (25 cm.). A Roman bowl (Pl. XXXI *b*) of blue glazed composition is chiefly interesting for a representation of a camel which is one of three figures in a design in relief running round the side. The remaining figures are of a leopard (?) and a goose or duck, the latter very reminiscent of the finest Eighteenth-Dynasty examples of the hieroglyphic *p*-bird. Groups of plants fill up the intervals. Diam. 5 inches (12.5 cm.). Two smaller objects of more familiar type but rare enough to be welcome additions to the collections are a copper figure of a standing man and an ivory of a naked woman. The man wears a short skirt and wig and must be dated to the late Old Kingdom. Height 4½ inches (10.5 cm.). The ivory (Pl. XXXI *c*) belongs to that class of figurine frequently referred to as dolls, perhaps without sufficient justification. Although the figure is naked she wears a curious head-dress over what is probably a wig. A very similar object, but of pottery, from Deir el Bahari, B.M. 41107, dates the new one to the Eighteenth Dynasty. Height 3½ inches (9.7 cm.). S. R. K. G.

## 62. ANTIQUITIES FROM UR.

THE objects from the season 1930-1 that have now been incorporated in the Museum collection are of various dates, and cover the long history of the city. A fine stone vase with lugs for suspension is probably of the period of the First Dynasty of Ur. A broken stone socket (?) with an inscription of a *šabru* priest dedicating the object to the deity *Nin. EZEN+LA*, for the life of Naram-Sin king of Agade and of Enmenanna, perhaps the local governor, is of importance because the signs are not the characteristic monumental signs of the period, but more closely resemble those of the Gudea-Third Dynasty of Ur writing. A rough limestone



figure of a woman (Pl. XXXII *a*), poorly worked, may be assigned to a later date than the Third Dynasty, but the upper half of a fine terra-cotta figure (Pl. XXXII *c*), of which the flesh is picked out in red paint that shows a tendency to disappear, must belong to the period 2300–2100 B.C., as does also a small copper figure of a goddess, which once had inlaid eyes and forearms (Pl. XXXII *b*). A terra-cotta box-lid decorated with six snakes may also be assigned to the later Sumerian period. Small objects of interest include a cornelian seal with ■ Hebrew inscription of the fifth or fourth century B.C., a silver ring with intaglio of a fantastic animal, ■ small glass vase and glass beads of the second half of the second millennium B.C., three seals of the third millennium, of a type similar to those found on sites in the Indus Valley, an agate 'knuckle-bone', and an iron dagger-blade. S. S.

### 63. GEOMETRIC BRONZES FROM POTIDAEA.

THE group of bronzes illustrated on Pl. XXXIII represents a series recently acquired by the Department of Greek and Roman Antiquities and said to have been found at Potidaea. This provenience may well be correct, for nearly all the types shown here were already known from finds of Early Iron Age material in Macedonia, particularly at Chauchitza, north of Thessalonica. They doubtless came from a cemetery, and the variety of forms points to several graves.

The spearhead is an ordinary Mycenaean and Hellenic type, and the fact that it is made of bronze is not significant of date. The spiral fibula has a primitive design, but does not seem to be as old as it looks in Greece, since it occurs with mature Geometric pottery at Sparta and elsewhere. But it is also a Continental European form. The other fibula, with buttoned catch-plate, is specifically Greek, and Late Geometric. It stands close to the elaborately engraved Boeotian and Attic examples, and must bring the lower limit of date down to the eighth century B.C. The beads on the right of this fibula are well-known forms; the rosette at the far end of the row has a flat loop behind for a strap; the large pendant below this has broken rings at its base, not crescents; and the little jugs below the spearhead,



XXXIII. GEOMETRIC BRONZES FROM POTIDAEA



a



b



c



d



e



e

XXXIV (a-d). GREEK ENGRAVED GEMS (3:1)  
(e). GOLD STATERS OF SAMOS (?) (3:1)

models of a characteristic Macedonian shape with cut-away neck, seem also to have been pendants or beads. A larger jug (height 9 cm.) bears incised decoration like its pottery prototypes.

The most remarkable feature of this group is the series of pendants represented in the top row. There are twenty-one of these, and no two are exactly alike in size and design. Most of them are decorated with rectilinear engraving on the solid portion of the back (turned to the front in three examples in the Plate). That they were meant to hang from a strap is indicated by the flat stud at the end of each, like that on the bird-and-cage pendant (broken) in the middle row. The linear figures at their other ends are explained by a larger example, also from North Greece, in the Fitzwilliam Museum at Cambridge, brought to my notice by Miss Winifred Lamb, in which the figure comes closer to its original model of a squatting man or ape. An ape is the more likely, since such figures occur in decorative metal work of Submycenaean and Villanovan styles. This Egyptian or Phoenician motive suggests, like the Hellenic fibula, that the Geometric art of Macedonia did not all come from the North.

E. J. F.

#### 64. A HELLENISTIC INTAGLIO.

**H**ELLENISTIC gems are always interesting as being transitional between Greek and Roman conceptions of gem-engraving. Their style is in accordance with the general character of the art of the period, and the treatment, while aiming at an effect of softness, tends to be rough and sketchy, but the conception is usually fine. The gem illustrated (enlarged 3 diam.) in Pl. XXXIV *c*, which has recently been acquired by the Department of Greek and Roman Antiquities, is a typical example. It is a sard of exceptional size (height 30 mm.) and in the form of a highly convex oval. The subject of the design is Aphrodite, a typical selection from the stock repertory of the period, but the type here appears to be a rare one, if not unique. The goddess is draped round the lower limbs, and stands in a stooping attitude with arms extended; at her side is a crane.

On Pl. XXXIV (*a, b, d*.) will also be found illustrated the three gems described in the preceding issue of the *Quarterly* (p. 34). H. B. W.

#### 65. A GOLD STATER OF SAMOS (?).

THE Department of Coins and Medals has recently acquired a unique gold stater (132.0 grains) of a city of Asia Minor struck towards the end of the fourth century B.C. (Pl. XXXIV *e*, enlarged 3 diam). The obverse shows a female head with flowing hair wearing ear-rings and necklace with pendant beads, wreath and mural crown. This must represent, under one of her many names, the Anatolian mother-goddess whom the Greeks usually identified with Artemis or Hera. On the reverse is a finely modelled bull charging; above him is a trident and below a bunch of grapes flanked by traces of two letters.

A similar piece in the collection of Monsieur Jameson of Paris, which has a club as symbol in place of a trident and has no trace of symbol or letters beneath, has been attributed to Phygela in Ionia. This attribution is based on the similarity of the types, and the head on the obverse would then be that of Artemis Munychia. The traces of letters apparent in the exergue of our coin, however, must throw some doubt on this attribution. The letters, which seem to have been first engraved and then erased from the die before use, appear to be ΣΑ. Other gold staters of the period, such as those of Pergamum and Cius, do not bear an ethnic inscription, and, as the parallel Jameson coin has none, it may be that these letters were merely the initials of the mint official, which on consideration were deemed superfluous in view of the additional symbols. If, however, they are the initial letters of the issuing city, that city can hardly be other than Samos, to which the types are no less appropriate than to Phygela.

E. S. G. R.

#### 66. TWO RARE ENGLISH COINS.

TWO English coins of exceptional rarity have recently been acquired. The first, a gold half-noble (weight 60.5 grains) of the reign of Edward III is of the very rare coinage of 1346. The gold noble was first struck in 1344 at the weight of ■ fraction over 136 grains; the weight was reduced in 1346 to 128.6 grains, and it was only in 1351 that the gold standard was successfully established with ■ noble of 120.6 grains. The gold coins of the 1346 issue are distinct in style; like later issues they bear in the centre of the reverse the initial of the King's name, not the L of London which marked

the 1344 coinage; their large round lettering distinguishes them from later coins. The British Museum now possesses the only three half-nobles known of this coinage.

The second piece, a piedfort in silver, struck from the dies of the earliest half-groat (1351), is a unique coin well known to collectors. The original purpose of making these heavy pieces is uncertain; they do not represent a regular multiple of the coin for which the dies were made; the present example, weighing 321 grains, represents a half-groat of 36 grains. It is believed that they were made to serve as models for the graver's workmen, and this explanation has some support in the rarity of such pieces and in the fact that they usually represent the earliest style of a particular issue. This half-groat, which in condition is perhaps the finest silver piedfort of the English coinage, has the Roman form of the letter M; this occurs on the earliest coins struck under the indenture of 1351, which for the first time put a half-groat into currency. G. C. B.

#### 67. AN ANCIENT PERUVIAN POTTERY VASE OF THE NASCA TYPE.

**T**HE vase illustrated on Pl. XXXV has been presented, through the National Art-Collections Fund, by Mr Henry Van den Bergh. It is a vase of Nasca type, from Southern Peru, globular in shape, with the characteristic twin spouts. It is an unusual specimen, from the point of view of size and brilliance of colouring. The design is a monster in bird form, apparently devouring a human head, and the colours, imposed on a white ground and outlined in black, are crimson, orange, purple, and buff.

According to the sequence-dating accepted at the present day, this class of pottery, made by artisans who had no knowledge of the potter's wheel, dates from between the second century B.C. and the second century A.D., that is to say some centuries before the rise of the Inca in Peru. T. A. J.

#### 68. ANCIENT PERUVIAN VASES, DEPOSITED ON PERMANENT LOAN BY H.R.H. THE PRINCE OF WALES.

**H**IS Royal Highness has been so gracious as to deposit in the National Collection four Ancient Peruvian pottery vases pre-

sented to him on his recent journey to South America. Two of these are supreme examples of the ceramic art of the Nasca Valley in Southern Peru, which, between 200 B.C. and 200 A.D., produced the most notable polychrome pottery achieved by any people ignorant of the potter's wheel.

The larger of these is spherical in form, with narrow twin spouts, a pattern which limits evaporation, and, at the same time, facilitates pouring. The ornament is slip. On a dark red ground is the figure of a supernatural personage, bearing the attributes of the centipede, outlined in black, and painted in white, buff, dark orange, pale orange and purple. The range of colour, and the high burnish of the surface, are typical of the Nasca Valley, and cannot be paralleled in the ceramic products of any people at a similar stage of primitive culture.

The other is a vase with spherical body and tall 'flaring' rim. On the body is painted a human face in red, black and buff, on a dark-brown ground; and, on the rim, a series of 'monsters' in black, red, orange and buff, on a ground of white.

The remaining two specimens come from the Truxillo region in Northern Peru. One is a double whistling vase, of red ware, with a seated human figure, and about the same date as the Nasca vases. The other is a black vase, with supernatural figure in relief, and is about a thousand years later.

T. A. J.

#### 69. A WAMPUM BELT OF THE IROQUOIS TYPE.

THIS belt, which is presented by the Trustees of the Christy Fund, comes from the Plains Indians of North America. The shell bead-work of the North American Indians, known as 'wampum', has hitherto been represented in the British Museum Collection by a few inferior specimens. By the generosity of the Christy Trustees a belt of this material, which may be regarded as a paramount example, has been added to the National Collection.

It measures 24.5 in. long, and 4 in. broad, and is composed of shell beads, cylindrical in form, prepared from the *Venus mercenaria* clam. The beads are strung on leather, and are so arranged that a series of purple zigzags appear on a white ground. The use of these



XXXV. PERUVIAN VASE OF NASCA TYPE





XXXVI (a). PERUVIAN VASES FROM NASCA



XXXVI (b). WAMPUM BELT

beads, prepared by implements of stone, dates from pre-European times, and belts of this class were used ceremonially, by exchange, in negotiations between tribes, especially in 'peace-making'. After the Discovery, they were frequently handed to Europeans when land was purchased from the paramount tribes. For instance, William Penn received from the natives a number of belts when he obtained the cession of the land which is now Pennsylvania. These belts, for many years in England, were repurchased by America and are now in the Museum of the American Indian in New York.

In the early days of colonization, wampum became a currency, produced in large quantities by means of metal tools, the purple beads being reckoned as five to the penny and twice the value of the white, and was legal tender in the new country up to forty or fifty shillings.

The belt presented by the Christy Trustees appears to be composed of beads prepared by primitive methods and therefore antedates the arrival of Europeans. This suggestion is also supported by the method of stringing, which is typically native. T. A. J.

#### 70. BASE-METAL SPOONS.

SOME interesting specimens of medieval and later spoons in base metal have recently been presented to the Museum by the well-known collector and authority on the subject, Mr Norman Gask, in association with Mrs Gask; and three are here described, with illustrations (Pl. XXXVII) of actual size.

An early spoon (*a*) of about 1430, from the Charles Port Collection, is shown, with a 'writhen' or twisted knop and the mark *w* in the bowl. This is a rare type, especially in pewter, of which the present example is made.

The latten spoon (*b*) from the same collection, perhaps monastic, of the fifteenth century, is of the uncommon 'Monk's Head' variety, the knop representing the half-figure of a monk with a cowl, his hands being folded in front. The provenance of these spoons is unknown; they may be foreign. Another, in pewter, is in the Victoria and Albert Museum.

The third (*c*), from the Kirkby Mason Collection, which was found by excavation, is of pewter, with a 'diamond-point' knop. It may

be dated about 1500. The only other complete example in a London Museum is at the Guildhall. Base-metal spoons are rarer and, in a sense, more valuable than silver specimens of corresponding types, and throw light on the domestic economy of the less wealthy classes in the Middle Ages.

A. B. T.

## 71. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

Rupert Brooke MSS. (1) Field note-book with lecture notes and drafts of lines of war sonnets, 1914; (2) Exercise book with early poems. *Presented by the Trustees of the late Mrs Mary R. Brooke, through Dr G. Keynes.*

Three autograph letters of Hannah More, 1788-1818, with biographical material. *Presented by Mrs Olga C. Hopkinson, supplementing the gift of her sister, Dame M. M. Wills.*

Correspondence of James Brant, British Consul at Trebizond and Erzeroum, nineteenth century. *Presented by James Brant, R.N., retired.*

An original letter, signed, 21 October 1881, from Mr Gladstone to the donor's father Francis Broemel, foreign editor of the *Wiener Allgemeine Zeitung*, in reference to the phrase 'Hands Off' used by Gladstone in an interview with him on the subject of Bosnia and Herzegovina. *Presented by Mr Percy Rudolph Broemel.*

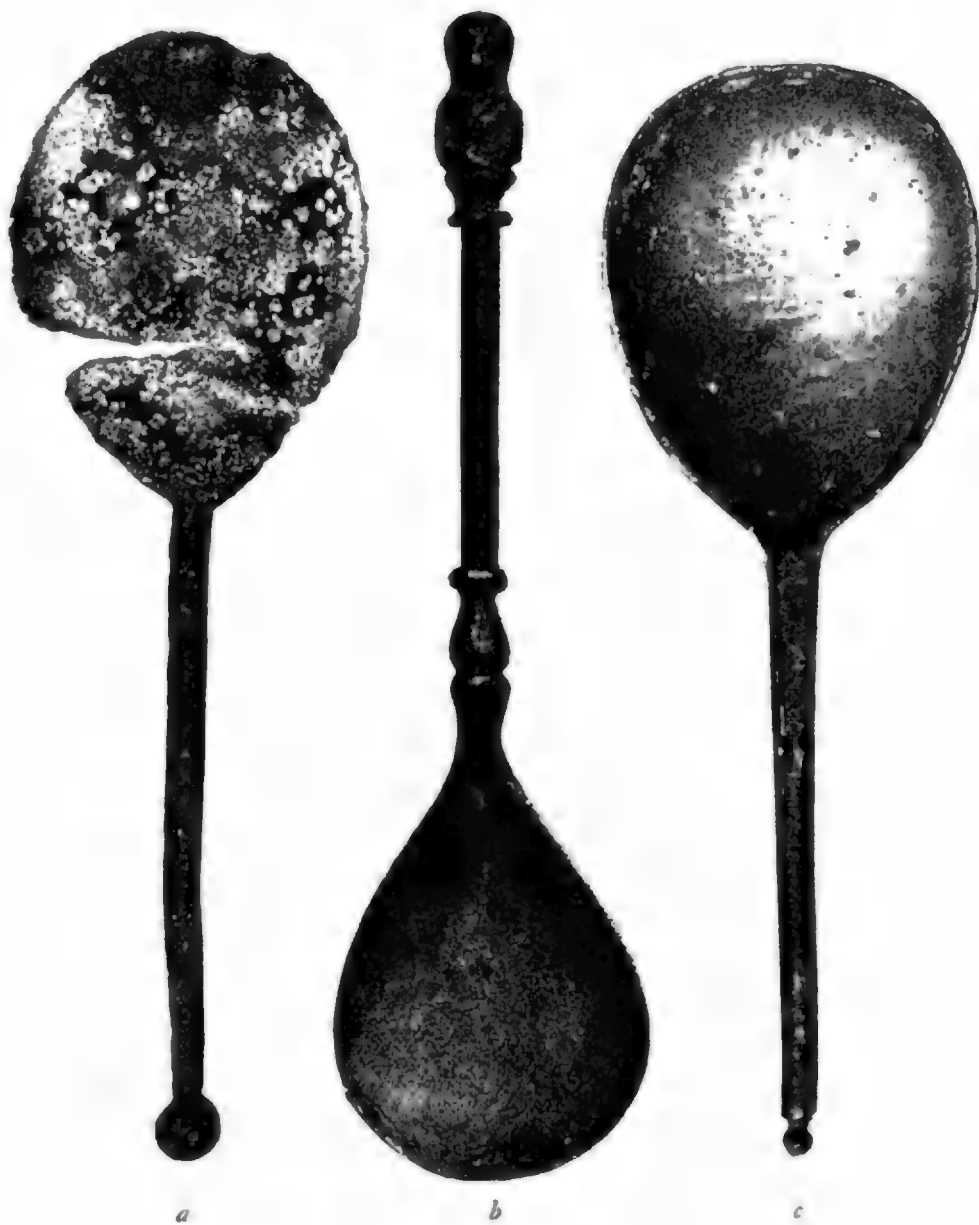
A series of eighteen letters, 1845-57, from Sir Henry Layard to Miner K. Kellogg, an American artist and art critic. These letters are complementary to the seven letters from Kellogg to Layard in the Layard Papers already in the Department. They refer, among other things, to Layard's excavations. *Presented by Mrs Virginia Kellogg Snyder.*

Journal of William Pole, F.R.S., 1844. *Presented by Mr W. Poel.*

Hymns of Dr Philip Doddridge; holograph, eighteenth century. *Bequeathed by Mr C. S. Ferram.*

Papers of Capt Thomas Nairne relating to American Indians, 1708. *Presented by Messrs J. K. and W. P. Lindsay, W.S.*

Inventory of Indian manuscripts and paintings left in Mexico by



XXXVII. BASE-METAL SPOONS



Boturini; Spanish, early nineteenth century. *Also papers relating to Central America, early nineteenth century. Presented by Capt. W. H. Gleadell.*

Three letters of Florence Nightingale to the donor's uncle Sir James Mouat, V.C., K.C.B., Surgeon-General (1864), 1855-6; a letter from Dr Joseph Mazanowski, a Russian military officer, to the same, 1859; and a letter to the same from the commissioners sent by the Duke of Newcastle to inquire into the condition of the British sick and wounded, Scutari, 1854. *Presented by Miss Kay-Mouat.*

Two letters of the Rev. C. H. Spurgeon, and one from his father, to Mr A. J. Millwood, 1887-9. *Presented by Mr Philip Millwood.*

(i) A holograph letter of Tolstoy to the donor, 1909, with a copy of the letter to which it was a reply; (ii) One of General Gordon's currency notes at Khartoum differing from any of his notes in the Department. *Presented by Miss Mary Fenner.*

Remains of Mr John Oldham in Verse and Prose. Jo. Hindmarsh: London, 1684. The first edition. *Presented by Messrs Birrell and Garnett through the Friends of the National Libraries.*

The Brotherton Library. A catalogue of ancient manuscripts and early printed books collected by Edward Allen, Baron Brotherton of Wakefield, compiled by J. A. Symington. Printed for private circulation: Leeds 1931. *Presented by the Brotherton Library.*

A collection of sixteen publications of the Carnegie Institution of Washington. *Presented by the Carnegie Institution.*

Autógrafos Hispanoamericanos. Buenos Aires, 1931. *Presented by Sra Dña Celina González Peña de Calzada.*

Éloge de la Typographie prononcé par S. E. Monsieur Pierre de Margerie. Cranach Presse: Weimar, 1931. With an initial by Eric Gill and Aristide Maillol. A special copy printed on vellum and bound in red crushed morocco. *Presented by Count Harry Kessler.*

Dialogus de contemptu mundi. Bernardus de Misinta: Brescia, c. 1495. *Presented by Mr F. F. Madan.*

Rev. W. Tuckwell: A. W. Kinglake. A biographical and literary study. George Bell & Sons: London, 1902. A grangerized copy, with a number of portraits and letters. *Presented by Miss Gertrude Tuckwell, C. H.*

A Pope Library. A catalogue of plays, poems and prose writings by Alexander Pope collected by Thomas James Wise. Printed for private circulation: London, 1931. *Presented by Mr T. J. Wise.*

The complete Tipiṭaka or Pali Buddhist Canon of scripture, in forty-five volumes, recently printed by H.M. The King of Siam as a memorial to the late King Rama VI. *Presented by H.M. The King of Siam.*

Paramattha-mañjūsā, Ānanda's commentary on the Visuddhimagga of Buddhaghosa. *Presented by H. E. Chao Phya Abhai Raja.*

A letter from the Dalai Lama of Tibet to Mr H. H. Hayden. Manuscript. *Presented by Mrs Stanford.*

A collotype reprint of the Rongo. *Presented by Viscount Shibusawa.*

Philip Connard, R.A. Water-colour sketch (landscape). *Presented anonymously.*

Two drawings and twenty-one etchings by Julius Komjati, A.R.E. *Presented by the artist.*

Nine prints by Charles Sims, R.A. *Presented by Mrs Sims.*

A colour print, 'Epilogue', by the same. *Presented by Mr J. R. G. Exley.*

Five drawings (studies for sculpture) by Henry Pegram, R.A. *Presented by the artist.*

A large selection of book-plates and other engravings and etchings by S. L. Smith, and the catalogue of his engraved book-plates. *Presented by Mr Charles E. Goodspeed.*

L'Ombre de la Croix, by Tharaud; Les Campagnes hallucinées by Verhaeren: L'Oeuvre de F. Brangwyn, 1922 (Paris). (Three Éditions de luxe, illustrated by F. Brangwyn, R.A.) *Presented by the artist.*

Four pencil drawings of flowers by Edward Ingram Taylor (1855-1923). *Presented by Mrs Taylor.*

Faience vase in form of seated Oriental Goddess, from Kameiros. Seventh century B.C. *Presented by Cav. N. Zitelli.*

Two stones from the Syrian desert, one bearing an Arabic inscription, the other carved with rude animal figures. *Presented by Sir Frederick Palmer.*

One hundred and thirty-seven miscellaneous British and European coins. *Presented by Miss Ellen Garside.*

Seven gold and three silver and fourteen bronze Roman coins and silver Anglo-Saxon coins found at Richborough. *Presented by the First Commissioner of H.M. Works.*

A gold sequin of Sultan Selim II of Turkey, struck in Serbia in 974 A.H. *Presented by Mr T. B. Clarke-Thornhill.*

The only known specimen of the seventeenth-century token of the Boar's Head, Bristol. *Presented by Mr J. E. Pritchard, F.S.A.*

Three bowls of Indo-Chinese Pottery, found near Hanoi. From the collection of Monsieur A. A. Pouyanne. *Presented by Sir Percival David, Bart.*

Series of early palaeolithic implements from the south bank of the Stour, above Fordwich, Kent. *Presented by Dr E. H. Willock.*

Flint celt of exceptional quality from a working-floor at Grime's Graves, Norfolk. *Presented by Mr A. L. Armstrong and Dr R. V. Favell.*

The cinerary urns of late Bronze Age excavated from a barrow in the New Forest, at Colbury, Lyndhurst, by Mr J. P. Preston. *Presented by the Forestry Commissioners.*

A latten apostle spoon with St John, and another with lion knop, both about 1650. *Presented by Mr and Mrs Norman Gask.*

## RECENT PUBLICATIONS.

**T**HE *Prisms of Esarhaddon and of Ashurbanipal*, by Dr R. Campbell Thompson, F.S.A., contains copies of two new cuneiform texts found at Nineveh during the excavations conducted there in the season 1927-8, which serve to restore long passages hitherto lost in an important inscription of Esarhaddon, and to give new historical information as to Ashurbanipal. Dr Campbell Thompson has given a transliteration and translation of the texts, with brief notes. (Price 10s.)

The new edition of Sir E. A. Wallis Budge's *Babylonian Legends of the Creation* has been revised, new material translated, and three new illustrations included. (Price 1s. 6d.)

In 1909 the Trustees published a Catalogue of Tamil Printed Books contained in the British Museum, which was the first compre-



hensive bibliography of a Dravidian literature to see the light. The work was begun nearly forty years ago by Dr G. U. Pope, who, however, soon retired from the task; his titles were revised by Mr Barnett, by whom large additions were made, bringing the work up to date. Since 1909 Tamil literature has been growing rapidly, and it has become necessary to print a *Supplementary Catalogue* of the Tamil Printed Books collected by the Museum, which, although it covers the output of little more than twenty years and is severely compressed in cross-references, is considerably larger than the former Catalogue. It has been compiled by Mr Barnett, who in his preface calls attention to the rapid increase of Tamil works in history, drama, fiction, and religious poetry, ■ well as in other departments of literature. The volume is in the same format as its predecessor, and is sold at the price of three guineas.

Reproductions recently issued are:

Two large colour reproductions, of a Japanese painting by Ritsu-O (1662-1747) of birds on ■ camellia tree in snow; and of ■ sixteenth-century Mogul painting of Prince Nūr Ad-Dahr rescued from drowning by the Prophet Elias, at 5s. each.

Coloured process reproduction from the Book of Hours of John Duke of Bedford (French, about 1423), representing the Duke kneeling before St George. 1s.

Postcards (coloured) in sets of six: (1) the Mosaic 'Standard' from Ur; (2) Sumerian objects from the Royal Graves at Ur; (3) Egyptian Gods; (4) Wooden Models from Egyptian Tombs. 1s. per set; single cards 2d. each.

#### APPOINTMENT.

THE following appointment to an Assistant-Keepership has been made by the Principal Trustees:

*In the Department of Ceramics and Ethnography:*

Roger Soame Jenyns, B.A., of Magdalene College, Cambridge, transferred from the Colonial Service.



XXXVIII. THE KEDERMINSTER GOSPELS



## 72. THE KEDERMINSTER GOSPELS.

**I**N 1631 Sir John Kederminster, careful for the instruction of his neighbours, was moved to bequeath his books to the Buckinghamshire church of Langley Marish. Among the volumes housed in the pleasant library adjacent to the church was a copy of the Gospels, written and illuminated in England in the eleventh century and belonging to the group of manuscripts to which, for want of a better label, the name of the 'Winchester' school has been applied. The book remained at Langley Marish until the present winter, when its custodians, with a view to sharing it with a wider public and at the same time gaining for their treasure a greater measure of security, deposited it in the Museum. A preliminary examination suggests that it has affinities with Royal MS. 1 D. ix. The bordered page at the beginning of the Gospel of St John (Pl. XXXVIII) calls to mind the opening of St Mark's Gospel in the Royal manuscript. In both books the smudged condition of many of the gold initials in the margins stands in striking contrast with the freshness of the accompanying text (Pl. XXXIX). Even if this relationship could be established, the origin of Sir John Kederminster's book would remain obscure; for although 1 D. ix had early associations with Christ Church, Canterbury, and is generally regarded as the product of that great house, the evidence is inconclusive. A solitary clue to the wanderings of the Langley Gospels is found in a faded inscription of the end of the fourteenth century upon the first leaf, 'Liber collegii de Wyndesore'. It is tempting, but dangerous, to identify the book with the 'unus liber Evangelii noviter ligatus', the only entry by which it can be represented, in the 1384-5 register of the valuables of St George's Chapel, Windsor. If the early history of the manuscript will not easily be recovered, all will take delight in the bold and graceful script developed in pre-Conquest England from the Caroline minuscules of the Continent.

A. J. C.

## 73. THE DAVIES SHERBORN AUTOGRAPHS.

**D**R C. Davies Sherborn has recently added to his benefactions by presenting to the Department of MSS. a large collection of autograph letters (now Add. MSS. 42575-42585, 42712-42713),

chiefly of the nineteenth century. Individually the letters vary greatly in degree of interest, but as specimens of autographs conveniently brought together these volumes will prove extremely useful for consultation. The original division into sections like Art, Science, &c., has been kept, and within each section an alphabetic order. Science easily leads the way in bulk, and geologists are especially well represented. Livingstone rather unexpectedly appears among the scientists with a long descriptive letter written from Africa to Dr Buckland in 1843. Darwin of course and Huxley are there.

The literary men range roughly from Southey to Edward Carpenter, and some ironic companionships can be found, as where Marie Corelli (a typical letter) follows hard upon Hall Caine. A group apart is formed by a small collection of letters written by Victor Hugo fils to his sister Adèle who eloped with an English officer and finally went insane. The last two volumes consist of the correspondence of John Brown, author of a controversial work on Franklin's voyage, and of his son James Roberts Brown, President of the 'Odd Volumes' and of the Ex-libris Society. Theodore Watts Dunton was a friend of the family, and a series of early letters from him is preserved.

H. J. M. M.

#### 74. 'THE FABLE OF PHILARGYRIE.'

THE Department has recently received, through the Friends of the National Libraries, the gift from the Keeper of the Department of a copy of *The Fable of Philargyrie The Great Gigant of Great Britain*, London, 1551, a satirical fable in verse, printed and almost certainly written by Robert Crowley, the sixteenth-century priest and printer.

Books from Crowley's press in Ely Rents, Holborn, are all rare, especially those which he wrote himself, no doubt because the extreme views of this uncompromising Puritan led to their destruction. Of this work no surviving copy had been traced since the middle of the eighteenth century, but this gift and the publication of a facsimile of it, has brought to light the existence of another copy in the library of the Earl of Dysart at Ham House. The British Museum copy was formerly in the library at Ayscoughfee Hall, Spalding.

& iniquitate. Stulti. Nonne qui fecit quod de foris est. etiam  
id quod de int<sup>us</sup> ē. fecit? Verūptamen quod sup<sup>er</sup> est. date de  
mosinā. & ecce omnia munda sunt uobis.

Luc. cap. vi.  
v. 43.

**S**ed uae uobis pharisaeis. qui decimatis mentā & erutam. &  
omne holus. & p<sup>ro</sup>pteritis iudicium. & caritatem dī. Haec  
autem oportuit facere. & illam non omittere.

Luc. cap. vi.  
v. 44.

**V**ae uob phariseis qui diligitis primas cathedras in synago  
gis. & salutationes in foro.

Luc. cap. vi.  
v. 45.

**V**ae uob qui... dī ut monumenta quae non apparent.  
& homines ambulantes supra nesciunt.

Luc. cap. vi.  
v. 46.

**R**espondens autē quidam ex legis peritis ait illi. Magister  
haec dicens. etiam nob<sup>is</sup> contumeliā facis. At ille dix<sup>it</sup> t<sup>u</sup>o b<sup>is</sup>  
legis peritis uae qui honoratis homines. honoribus quae  
portari non possunt. & ipsi uno digito urō. Non tangitis  
sarcinas ipsas.

Luc. cap. vi.  
v. 47.

**V**ae uob qui aedificatis monumenta prophetarum. patres  
autē urī occiderunt illos. Profecto testificamini. quod  
consentatis opib<sup>us</sup>. patrum urōy. Qm̄ quidem ipsi eos occider<sup>unt</sup>.  
uos autē aedificatis eorum sepulchra.

Luc. cap. vi.  
v. 48.

**P**ropterea & sapientia dī dix<sup>it</sup>. Mittam ad illos pphetas & aplos  
& gallis occident & psequant<sup>ur</sup>. ut inquin<sup>et</sup> sanguis omnium  
prophetarū qui effusus ē a constitutione mundi a generatione  
ista. A sanguine abel iusti usq<sup>ue</sup> ad sanguinē zacharie qui  
perit inter altare & aedem. Ita dico uob. requir<sup>et</sup> ab hac  
generatione.

Luc. cap. vi.  
v. 49.

**V**ae uob legis peritis. quia tulistis clauim scientiae. ipsi non in  
t<sup>er</sup>onistis. & eos qui inuolabant prohibuistis.

Luc. cap. vi.  
v. 50.

**C**um haec ad illos dicens. coeperunt pharisaei & legis periti  
grauius insistere & os eius opprimere. denuntias insidiantes



The library of printed music has been enriched by the bequest to the Trustees by the late W. J. H. Whittall, Esq., of Grayswood Hill, Haslemere, of a rare musical work in lute tablature, entitled: *Les Œuvres de Pierre Gaultier Orleanois*, Rome, 1638.

The family of Gaultier included some of the most famous French lutenists and composers of the seventeenth century. Of this work by Pierre Gaultier only one other copy is recorded (in the Royal Library, Brussels) and the present copy, in a very fine state, is a valuable addition to the musical collection.

Another important accession, acquired by purchase, is a copy of a rare tract entitled: *A True Report of the most gracious and mercifull message of hir most excellent Maiestie, sent by the righte honourable Sir Christopher Hatton ... to the place where Thomas Appeltree should have suffered for his most Traitorlike action*, H. Bynneman: London, 1579.

Only two other copies are recorded of this pamphlet, which relates the proceedings on Tower Hill at the pardoning of Thomas Appletree for accidentally shooting one of the rowers in the royal barge and narrowly missing the Queen herself.

On that day in July 1579 the Queen was engaged in 'waightie negociation' with the French ambassador upon the royal barge, wherein she had taken to the water because of the heat. So little, however, was she put about by the rude interruption, that having ordered the rower's wounds to be staunched 'with a scarf of her own' and his body to be covered with a cloak, she 'continued her entertainment of the Embassadour, as though there had been no such matter'.

The marginal notes describe the amazement of the assembled people at the royal clemency; but what Thomas Appletree was about, when he discharged his arquebus upon that placid scene, is not explained.

W. A. M.

#### 75. A ROLL OF NEW YEAR'S GIFTS OF QUEEN ELIZABETH.

AT the close of her long reign Elizabeth had presided over the festivities of forty-five New Year's Days, spent at Westminster Palace, Hampton Court, Richmond or Greenwich. Year by year,



in accordance with ancient custom, she had exchanged presents with her subjects on that day. These New Year's gifts were recorded upon vellum rolls, to be preserved in the Jewel-house, the office responsible for handling the gilt plate regularly distributed by the Queen. Here no doubt a mass of rolls remained until the Civil War, when the Jewel-house became 'a sucklin [suttlng] house for y<sup>e</sup> souldery' and its records were dispersed. Thanks to acquisitions spread over the whole period of the Museum's existence, a creditable store of these entertaining and instructive records has been built up. The roll of 1 January 1584, recently secured at auction, falls into a long gap in the series. Apart from a brief notice (written nearly two centuries ago) of the next year's gifts, no trace of any roll between 1579 and 1588 has been discovered. The new document (Egerton MS. 3052) resembles those printed by John Nichols in his *Progresses of Queen Elizabeth*; and the description at the end of the third volume of that work (1805) may be accepted as a reasonable summary of its contents. At least one of the varied array of offerings set out on the nine odd feet of the roll still survives. 'By Christofer Barker, prynter,' we read, 'a large Byble in englysshe couered w<sup>th</sup> crymson vellat alouer enbradered wythe venys golde and seade perle'. Originally in the care of Blanche Parry, Gentlewoman of the Privy Chamber, this book is now in the Bodleian Library. Its giver received 11½ ounces of gilt plate as a reward for his courtesy. Scattered over the catalogues of the auctioneers and booksellers of the last and present centuries are entries which prove that a number of New Year's Gift Rolls still remain in private hands. They would find good company and a warm welcome at the Museum.

A. J. C.

#### 76. 'THE TREASURE OF RUBIES.'

THE Department of Oriental Printed Books and MSS. has lately acquired a manuscript of a work which hitherto seems to have escaped notice, although of great interest and value. This is a copy of an Arabic treatise styled *Kanz al-yawākīt*, 'The Treasure of Rubies', in which is set forth the teaching of Islamic mysticism on the exposition of the Divine Wisdom (*hikmah*, σοφία) revealed in the *Qur'ān* and elsewhere. The author is 'Abd al-Karīm ibn

Hawāzin al-Ḳushairī, the famous mystic of Persia, who was born in A.H. 376, studied in the great university of Nīshāpūr, and ended his career as a lecturer on Tradition in Baghdad, where he died in A.H. 465. The present manuscript is written in fine Moorish script, probably in Spain, and contains the text according to the recension of 'Abd al-Bāḳī ibn 'Abd al-Majīd al-Makhzūmī (*ob.* A.H. 743); on the last folio, which is written by a later hand than the rest of the book, the name of the copyist is given as Abu 'l-Ḳāsim ibn Muḥammad ibn Faltān and the date of copying as A.H. 746 (A.D. 1346), which agrees with the evidence of the writing itself. The MS. is about 10 in. by 8 in.; it has suffered severely from the ravages of worms, but fortunately these have been chiefly exercised on the margins, and the text itself has not been greatly damaged.

Two more Arabic manuscripts of some importance have been added to the collection. They are:

1. Ghāyat al-marām, alphabetically arranged biographical notices of the Traditionists mentioned in Bukhārī's al-Jāmi al-Ṣaḥīḥ; composed in A.H. 888 (A.D. 1483-4) by Muḥammad b. Dā'ūd al-Bāzilī al-Kurdī al-'Imādī al-Ḥamawī al-Shāfi'ī Shams al-Dīn. It is in three parts, containing respectively notices of (1) men with names from *Adam* to 'Abd Allāh; (2) men with names from 'Ubaid Allāh to Yūnus, and (3) women, with lists of *kunyahs* and *nisbahs*. The MS. was copied from the author's autograph by 'Abd al-Ḳādir b. Abi Bakr b. 'Umar, and is in two parts, the first dated A.H. 1002 (A.D. 1593-4) and the second A.H. 1004 (A.D. 1595-6). 8°. This volume contains a vast amount of material of great value for the study of the development of Islamic jurisprudence.

2. The Dīwān or collected poems of Abu 'Abd Allāh Muḥammad b. 'Umar Ibn al-Miṣrī al-Makkī, containing many topical references to society under the Mamlūks. Copied by 'Abd al-Karīm al-Ṣāliḥī in A.H. 988 (A.D. 1580-1). 8°. L. D. B.

## 77. A VOLUME OF A MANUSCRIPT CHINESE ENCYCLOPAEDIA.

**H**ARD on the heels of the three volumes of the *Yung lo ta tien* described in the Museum Quarterly for June, 1931, comes yet

another, presented by Sir James Jamieson, K.C.M.G., late of the China Consular Service, and bringing the total number in the British Museum up to ten.

The existence of this volume was not known to the Chinese compiler of the Census of the Yung Lo Ta Tien published in 1929, and it is reasonable to suppose that others may still survive in the hands of private owners. It comprises sections 13992 and 13993, which deal with 63 and 33 words respectively, all falling under the rhyme 未 *wei*. Among the more important words discussed are 餼 *hsi*, 'sacrificial animals', and hence 'banquet' or provisions in general; 系 *hsi*, 'succession', 'genealogy', which includes an elaborate table of emperors and dynasties; and 禘契 *hsi*, a religious ceremony of purification performed in spring and autumn with a view to secure divine protection for agriculture.

On the fly-leaf at the end appear, as is usual, the names of the scholars responsible for the copying, revision and punctuation. The silk covers have suffered from exposure, but otherwise the volume is in good condition. L. G.

#### 78. AN ITALIAN FIFTEENTH-CENTURY ENGRAVING.

A RARE and undescribed Florentine engraving of the Passion ( $10\frac{3}{8} \times 7\frac{3}{8}$  inches), dating from about 1470, recently acquired, resembles in subject and arrangement the unique print known as the *Small Vienna Passion* in the Albertina. It consists, like the Vienna engraving, of a central *Crucifixion*, round which are grouped fourteen much smaller subjects of the Passion. But whereas the Vienna engraving has been cut up into fifteen pieces, with the result that the *Crucifixion* was for a long time not recognized as belonging to the smaller subjects, the British Museum print has the advantage of being preserved intact. The arrangement of the subjects proves that the order surmised by Dr A. Calabi in his reconstruction of the Vienna fragments (*Mitteilungen der Gesellschaft für Vervielfältigende Kunst*, 1930, p. 5) is not correct. The order is first (1-4) along the top, then from the top downwards on the left (5-7), from left to right along the bottom (8-11) and from the bottom upwards on the right (12-14), so that the last subject is placed below the fourth.

In artistic merit the newly acquired print is so inferior to that at Vienna that it must be regarded as the work of an imitator (not, however, a copyist) rather than another work by the same engraver. It is, moreover, apparently reworked; a somewhat superior impression exists in the Kunsthalle, Hamburg. A *Baptism of Christ*, within a border of twelve smaller compartments, is printed on the back of the Hamburg impression, and it is likely that the two subjects were engraved on back and front of the same plate. The Hamburg impression is reproduced in 'Verzeichnis der Kupferstichsammlung in der Kunsthalle zu Hamburg', 1878, p. 8. C. D.

79. A DRAWING BY J. B. HUET.

A PLEASANT drawing (Pl. XL) of the head of a young girl, in coloured chalks (red, black, white and blue) on greyish brown paper,  $8\frac{1}{2} \times 6\frac{1}{2}$  inches, which has recently been bought from the H. L. Florence Fund, comes from the Hermitage Collection at Leningrad, part of the drawings from which were sold at Leipzig on 29 April 1931. The present drawing was No. 123 in that sale, under the attribution to Jean-Baptiste Huet, which it had always borne in Russia, though some one, apparently in the nineteenth century, had written 'boucher' on it. Huet (1745-1811) was only twenty-three years of age when the Empress Catherine II acquired the collection of Count Brühl, from which this drawing was derived, and it might seem unlikely that a work of so young an artist should already have found its way from Paris into a Saxon collection. But Huet was a precocious artist who soon achieved celebrity. In 1768 he was already 'agr  ' by the Academy, of which he became a full member in 1769, and in the latter year he exhibited a number of pictures in the Salon. There is no ground therefore for a scepticism which would withdraw this youthful work from Huet and regard it as a slight production of the elder and more celebrated artist. C. D.

80. THE CANNAN COLLECTION OF PRINTS CONCERNING SKATING.

A COLLECTION of prints and drawings to illustrate the sport of skating, believed to be the largest of its kind ever formed,

was presented in November by Miss Cannan. It extends to 668 numbers, some of which are albums containing a large number of illustrations, and includes 160 drawings, 459 prints, a number of illustrated books and 18 glass prints, representing a manner of applying engravings for a decorative purpose of which the department had hitherto possessed no examples. As was to be expected, the schools most largely represented are the English and the Dutch, and the collection contains many examples of little-known draughtsmen and engravers who worked in Holland in the last two centuries. Perhaps the most important English drawing is George Samuel's large water-colour (engraved by Birch) of the Thames from Rotherhithe Stairs during the frost of 1789. There is a considerable number of prints of Frost Fairs on the Thames, which are already largely represented in the Crace Collection. As is necessarily the case in a collection formed with an eye to a single subject, many of the skating prints are of very slight artistic importance, but they illustrate in an amusing way, especially when they take the form of caricatures, or large coloured plates of the winter fashions of the 'thirties' and 'forties', some phases of English life during the last two centuries. French, and even Italian, art is represented by a smaller number of examples. The books on skating have gone in part to the Department of Printed Books, but those of which illustrations form an important part are placed in the Print Room. C. D.

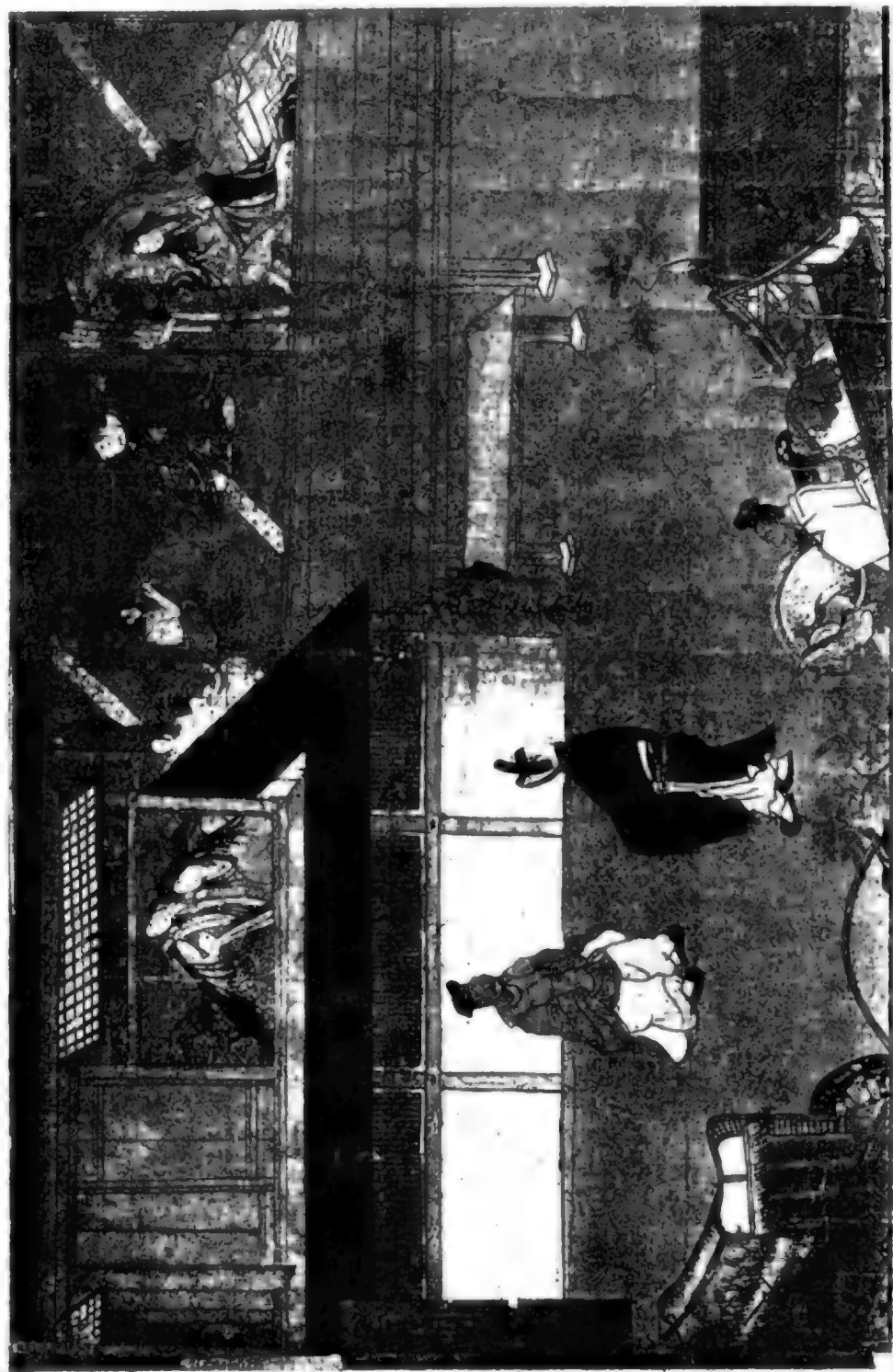
#### 81. A SIXTEENTH-CENTURY TOSA ROLL.

THE great period of the Yamato Tosa school is in the thirteenth-fourteenth centuries when it reached one of the highest points of Far Eastern Art. But the classic masters of the school are represented, outside Japan, only by a famous roll at Boston. There was sufficient force in this national school to carry it on above a respectable level for some generations longer: but even such paintings as these are uncommon out of Japan, and the recent acquisition by the Museum of a sixteenth-century specimen is particularly valuable, as it is probably earlier than any already in the collection, and preserves something of the vigour and directness of the great Tosa masters. Unfortunately the roll is in bad condition and represents,



XL. DRAWING BY J. B. HUËT





XLI. TOSA ROLL OF THE XVI<sup>TH</sup> CENTURY

at its present length of about 17 feet, only a fragment of a much longer composition. It is in nine sections, none of which is directly connected with its neighbours: and the labels containing descriptive text have at some time come off and been wrongly replaced. In these circumstances identification of the subjects is rather difficult. But most of the scenes are certainly illustrations to the life of Buddha and there is no reason to suppose that any section from another roll has been inserted, though this is not impossible. The earliest sections representing the Buddha's childhood (one of which is illustrated in Pl. XLI) are the most attractive and the clearest, but later on there is a vigorous scene in which he rebukes a hunter for pursuing a deer with a hound. The figure drawing throughout is fresh and impressionistic.

B. G.

## 82. AN EGYPTIAN STATUETTE OF BAST.

THE Museum has received the generous gift of a figure of the goddess Bast from Lady Juliet Duff (Pl. XLII). In general appearance it belongs to the usual type of fayence seated statuettes of this goddess, assigned to the XXII<sup>nd</sup> Dynasty—a type characterized by the decoration on the sides of her throne. There are regularly represented snakes and snake-deities (among whom Nehebka is prominent while others are from the Underworld), together with cat- and lion-headed anthropomorphic figures, and one or other of the divinities associated especially with women (of whom Bast herself was one). It is, however, very much larger than the rest of its class, and is made of glazed sandstone, not fayence, as they commonly are.

This technique is interesting, more especially as there is a considerable space between the body and the slender upper arms, which must have demanded great skill on the part of stone-cutter and glazier. But what makes the figure probably unique is the novel method of constructing the head. This consists of a bronze face (including the ears) attached to the 'ruff' (properly of Sekhmet) and wig which are part of the solid figure of the goddess. The face itself was evidently hollow, for gold foil was inserted behind the eye-sockets before the bronze was filled with a core which now keeps



the gold pressed in position. There are signs that the shape of the pupils was lightly indicated (in *repoussé*) on the gold; that the surface was treated so that the centre should appear brighter than the surrounding parts is almost certain, judging from the present effect. The result, effective to-day, would have been singularly cat-like with the addition of the crystal inlay, now lost, which must originally have been set in the deep sockets.

The colour of the glaze is very good and gains from being spread over a wider surface than is usually available in glazed objects of this period. The base of the figure has been hollowed—probably in modern times, to hold a socket—up to a point a little below the level of the knees. This has caused the figure to break in two at this point, but it has been so skilfully mended as to make it almost impossible in places to trace the break.

Height 10.6 inches (26.5 cm.); No. 63516.

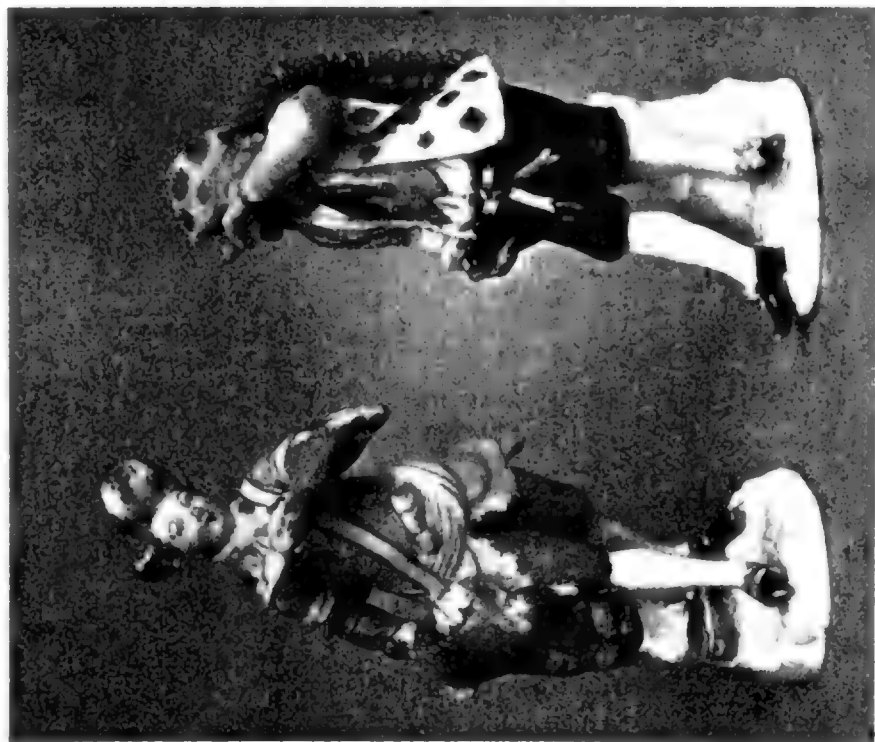
S. R. K. G.

### 83. PORCELAIN ILLUSTRATING SKATING.

THE gift by Miss F. Laura Cannan of objects illustrating the history of skating included twenty-six pieces, which found their home in the Department of Ceramics and Ethnography. The more attractive of these were eighteenth-century porcelain figures, the two examples here illustrated (Pl. XLIII *a*) being particularly welcome acquisitions. They are specimens of Vienna porcelain of about 1760 and are marked with the shield of Austria; the modeller was Johann Joseph Niedermeyer, who worked at the factory from 1747 until his death in 1784. One of the figures is shown wearing a muff, the other is smoking a pipe and carrying an axe. The work of Kändler of Meissen is represented by a figure of a semi-nude boy, while an unknown Ludwigsburg modeller was responsible for a group of a man and woman, symbolizing Winter, from a set of seasons. The Meissen factory further contributed a jug with a subject after Watteau, as well as the scenes painted on two specimens of Chinese porcelain. A Bow figure is also included, as well as a fine example of Plymouth or Bristol make and others of the Derby-Chelsea and later Derby periods. English pottery is represented by various objects of Staffordshire origin and further by a Sunderland lustre



XLII. EGYPTIAN STATUETTE OF BAST



XLIII (a). VIENNA PORCELAIN



XLIII (b). PINXTON MUG

jug and a Liverpool tile. Three panels of Dutch stained glass may also be mentioned.

Height of figures illustrated, 7·3 inches and 6·5 inches. W. K.

#### 84. A PINXTON MUG.

A VALUABLE gift received from Lord Fisher through the National Art-Collections Fund is a porcelain mug with yellow ground, painted with flowers in colours and bearing the rare mark 'Pinxton' in gold (Pl. XLIII *b*). The factory at Pinxton in Derbyshire was established in 1796 by John Coke, a local landowner, with the assistance of William Billingsley, the most prominent flower-painter at the Derby works. Billingsley brought with him a formula for making porcelain and quitted Pinxton in 1801, taking his recipes with him. Pinxton flower-painting is rare, and the present elaborate specimen is said to be painted by Billingsley himself. It should be noted that the porcelain itself has no resemblance to that made by Billingsley in later years at Nantgarw and Swansea. The crazing of the glaze shows that its affinities are rather with the late eighteenth-century wares of the Derby factory.

Height 4·5 inches.

W. K.

#### 85. A FLINT MASTERPIECE.

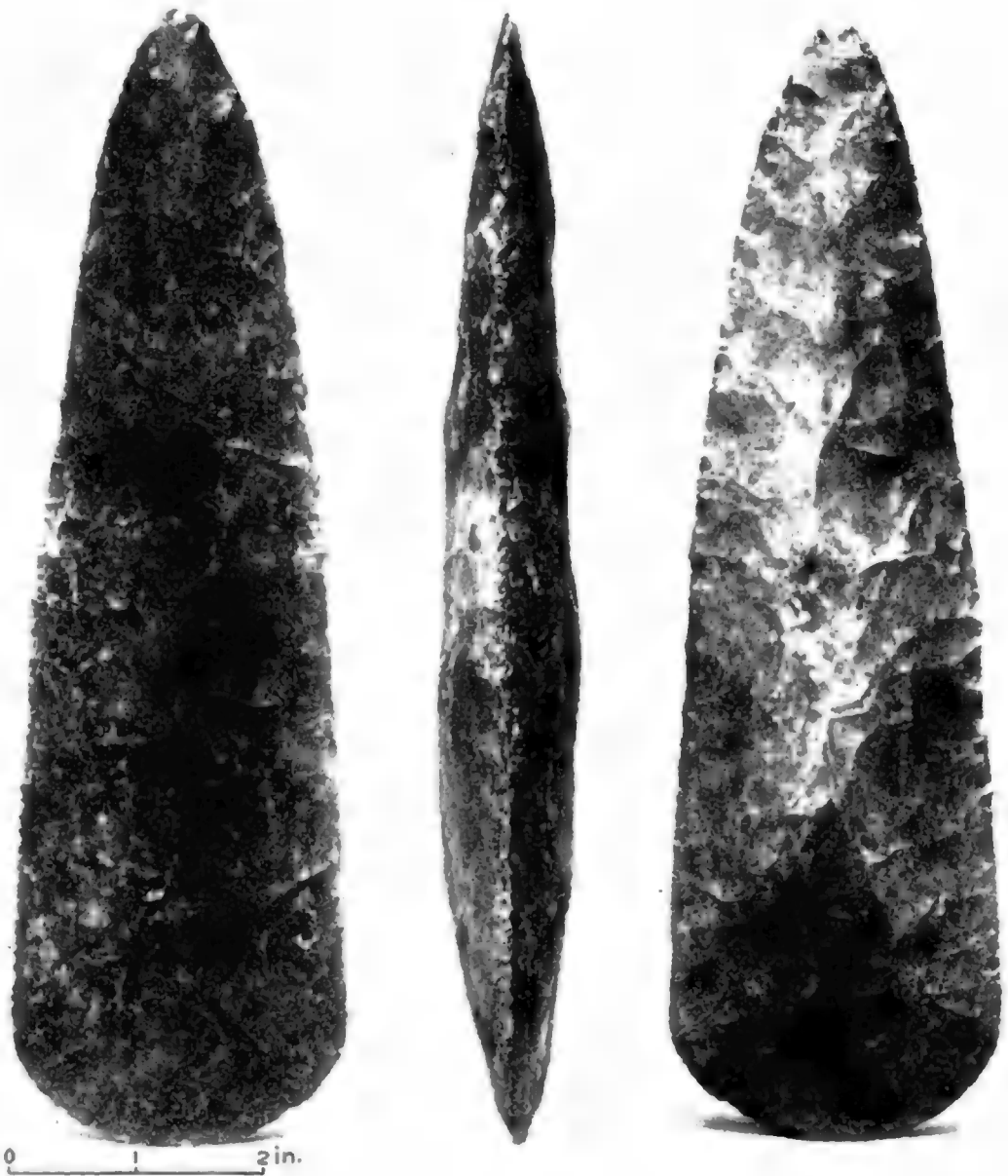
THE prehistoric flint-mines known as Grime's Graves in south-west Norfolk are still a subject of controversy, and the area was clearly occupied at more than one period. Between the mouths of the shafts are patches of flint debris, usually in layers suggesting successive occupations, and the fresh flint from the mines was evidently shaped on the spot, the finished specimens being then dispersed. One however was overlooked and left on the working-floor, to be found by Mr Leslie Armstrong, F.S.A., and Dr Favell, F.S.A., in 1926 on what was called by the donors and excavators Floor 85 B (*Proceedings*, Prehistoric Society of East Anglia, Vol. V, 99, Fig. 34 on p. 135). The level B was below an obviously later floor, and just above one of the oldest deposits at the Graves. On its own merits the implement (Pl. XLIV) can be assigned to a somewhat late phase of the Neolithic period, though there are no signs of polish (grinding) on its surface, and it may not have been intended for such treatment.

The length is 9 inches, and greatest breadth  $2\frac{3}{8}$  inches, at the spring of the rounded cutting-edge. This last feature suggests a date earlier than the series (common in Brittany) with almost straight cutting-edge terminating in sharp angles; but the pointed butt is also found on late examples with flattened faces. The present example has regularly convex faces, and the greatest thickness is 1.1 inches, but the implement is of the same thickness for about half its length, and the taper at both ends is gradual, both terminals being in the same line as the sharp and straight side-edges. Another interesting feature is the differential patination, frequently seen at Grime's Graves: one face is white, the other nearly black, the rule being that the upper face is lighter in colour as it was more exposed to patinating agencies. In type it is somewhat earlier than two in the Bexley Heath hoard (*Archaeologia*, lxxi, Pl. V), which is roughly dated by the inclusion of polished celts of long-barrow type. R. A. S.

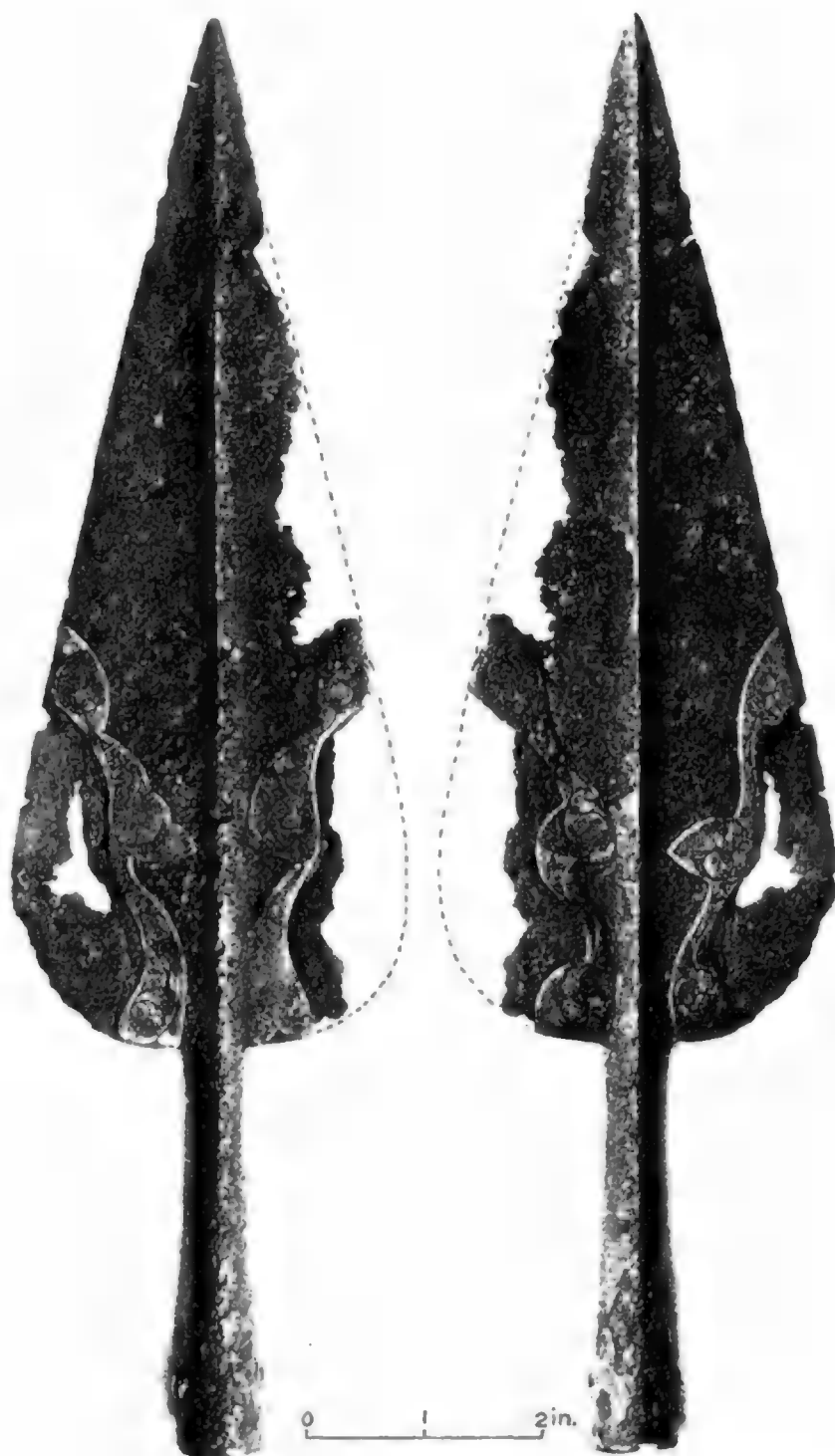
#### 86. AN ORNAMENTED CELTIC SPEARHEAD FROM THE THAMES AT LONDON.

THE notable iron spearhead here illustrated on Pl. XLV has recently been deposited on loan in the Department of British and Medieval Antiquities by Captain John Ball, whose property it is, and who has supplied the information that it was found in the Thames at London. It has been briefly published by Mr T. D. Kendrick, to whose remarks acknowledgement here is fully due, in *Man*, 1931, 182, and by Mr D. C. Whimster in his *Archaeology of Surrey* (Methuen, 1931), 98-9, Fig. 20 *b*, but it deserves further notice in this *Quarterly*, in appreciation of its owner's loan to the Museum no less than for the sake of its intrinsic interest.

It is 11.8 inches in length, and its blade, now imperfect in outline on one side and nearly entire only on the other, has been of sub-triangular leaf-shape with well-rounded base-angles, its maximum breadth being 3.4 inches. A raised midrib, sharp-edged and triangular in section, bisects it from point to base, where it merges into the socket. This projects for 3.35 inches, and for nearly half its length is faceted, conforming to the profile of the midrib: it then assumes a circular section and runs on, increasing somewhat in diameter,



XLIV. FLINT IMPLEMENT FROM GRIME'S GRAVES



XLV. CELTIC SPEARHEAD FROM THE THAMES

to a mouth that is 0.75 inches across, and bordered by a narrow groove. At a distance above this of some 0.625 inches, it is pierced laterally by an iron rivet, with low, bronze-plated, domed heads, for making fast the now vanished wooden shaft. The forging of the iron is excellent throughout, and no trace of any annealed joint can be seen running down the socket.

The weapon's chief interest, of course, lies in the bronze plates affixed to the wings of the blade on each face towards its lower end, thin strips of metal with bevelled edges, each of a slightly different shape from its fellows, applied separately and fastened by small unobtrusive bronze pins, of which two have their heads traversed by the engraved lines of the decorative design on the plates.

This design coheres on each with its sinuous outline, the course of which between base and edge of the blade runs into an eccentric leaf-shaped protuberance facing in to the midrib. The main element is an irregular disc-ended scroll, different on each plate, which broadens or branches to enclose variously-shaped fields of engraved basket-pattern, set off with plain circles placed singly or in pairs.

Just as the spearhead itself is of a form typical of Celtic work of the La Tène period (e.g. Vouga, *La Tène* (1923), Pl. IX), so too the design on the plates is unmistakably of La Tène style and technique. Though England has hitherto produced no decorated La Tène spearheads, examples found abroad are given by Kossinna (*Zeitschrift für Ethnologie*, xxxvii (1905), 369), and Jahn (*Bewaffnung der Germanen*: Mannus-Bibliothek, xvi, 61), as well as in the Museum *Early Iron Age Guide* (1925: 21, fig. 15); two or three have also occurred in Ireland (*Proc. R. Irish Academy*, xxiv (1902-4), 263-4: xxviii (1909-10), 102), but on all these the decoration is carried out in incised or openwork technique, or in inlay, on the iron of the blade itself: on this spearhead only is it found on applied plates of a different metal.

Some of these others, considering the richness of the design alone, certainly surpass the Thames specimen, and indeed they precede it in date, for the best of them are assignable to the Middle La Tène phase (third-second century B.C.) whereas the Late period is here



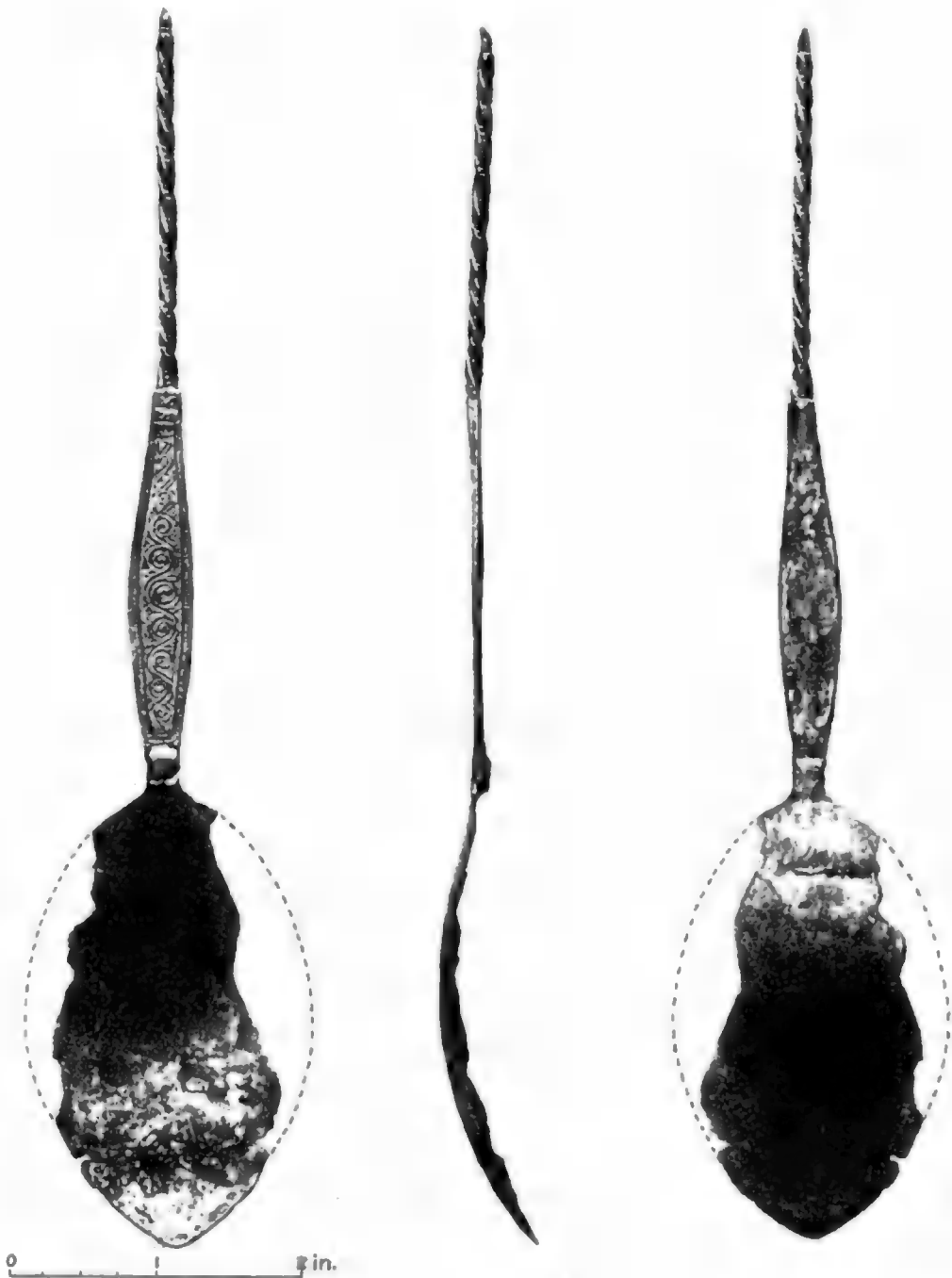
clearly indicated in the style of the ornament. Scroll and basket-pattern design has given us some of the finest pieces of British La Tène art, for instance the Lisnacroghera scabbard (*Early Iron Age Guide*, 160, fig. 192), and the famous mirrors from Desborough (*ibid.*, 122-3, Pl. X, fig. 133; *Archaeologia*, LXI, ii (1909), 329-30, Pl. XLIII), and Birdlip (*ibid.*, 331-3, Pl. XLII). The grave where the latter was found may be dated by the associated brooch rather before the middle of the first century A.D., and Mr Reginald Smith's review of the series has recently been carried down from the years preceding the Roman conquest to reach a degenerate British mirror exported to Holland and deposited with a glass vessel of about A.D. 100 at Nijmegen (G. C. Dunning in *Arch. Journ.*, lxxxv (1928/30), 70 ff.). In style, the decoration of the Thames spearhead stands between that of the Desborough and Birdlip and the Nijmegen mirrors: the spacious elegance and fluidity of the earlier designs is beginning to lapse into a spiritless and conventional rendering. The paired and single discs set on the basket-pattern ground are nothing but degradations of the free-ended curl of the earlier scrolls: the curves are growing listless, and the compactness of the design is achieved at the expense of flexibility. It can hardly, however, be much later than the middle of the first century, for in spite of its features of artistic degeneracy it bears no trace of Romanization in conception, nor of the weight of provincialism that so soon overbore the Celtic tradition in southern Britain and left its future, both within and without the Empire, to the genius of the west and the north.

C. F. C. H.

#### 87. AN EARLY MEDIEVAL SILVER SPOON.

AN interesting addition to the small series of early medieval English spoons has been made during excavations conducted by His Majesty's Office of Works at Pevensey Castle, Sussex. The spoon, which was found below the stairs at the entrance to the Keep, has been presented to the Museum by the Commissioners of Works through Sir Charles Peers, P.S.A., Chief Inspector of Ancient Monuments (Pl. XLVI). It is 8.5 inches (21.6 cm.) in length.

The shallow oval bowl, which has been damaged, is con-



XLVI. EARLY MEDIEVAL SILVER SPOON



XLVII. THE INSCRIPTION ON THE ABINGDON APOCALYPSE

nected with the stem by an animal's head, the other extremity being pointed, and a gilt margin can be seen. The lower part of the stem, which is parcel gilt, is flat, bulging slightly at the sides and showing a fine spiral scroll pattern with foliate terminals, once nielloed, within a beaded border. An almost square panel with a conventional flower connects the lower with the upper part, which is of circular section with a twisted pattern ending in an animal's head.

The best-known parallel is the stem of the Coronation Spoon in the Tower of London, which is generally dated about the end of the twelfth century, and shows a lower flat portion with scrolls and animal's head next the bowl and a twisted upper part. A group of silver spoons found at Iona in 1922, to which a similar date has been assigned, shows the flat decorated section with the animal's head and the square panel at the ends, also the rounded upper portion (*Proc. Soc. Antiq. Scot.*, lviii, p. 102); and a spoon found at Taunton Castle in 1928 in Norman surroundings (*Proc. Soc. Antiq. Lond.*, x, p. 156) conforms generally to the type. While the scroll-ornament and other designs on the Iona, Taunton, and Pevensey spoons may suggest an Anglo-Saxon origin, in each case they have been found in circumstances which point to a date in the neighbourhood of 1200, and this is supported by references to manuscripts; a late twelfth-century Bible shows scrolls like those on the British Museum spoon (E. G. Millar, *English Illuminated Manuscripts*, from the *Xth to the XIIIth Century*, Pl. XLIX), and a pattern similar to that on the square panel is seen in a thirteenth-century Apocalypse (*ibid.*, Pl. XCI).

A. B. T.

#### 88. MEDALS BY CHARLES B. BIRCH.

FROM Mr G. von Pirch, nephew of the sculptor Charles Bell Birch (1830-93) the Department of Coins and Medals has received a number of specimens of the latter's medallic work. In addition to the medals of the Company of Musicians and of the Zoological Society and the medal on the formation of the Dominion of Canada in 1867, the reverse of which is by Birch, the gift includes a number of models in plaster and designs in wax for medals and

coins. Of these the most important are the models submitted by Birch for the sovereign of 1893, a design for a medal of the Prince of Wales (afterwards Edward VII), designs for a medal of J. H. Foley the sculptor, a model in plaster of a bust of the King of Siam designed by Birch for the Siamese coinage and the original models for the Dominion of Canada medal and the Indian Medical Service medal. Apart from their other merits, these models are of considerable technical interest and supply illustrations of the medallist's mode of working of which the Museum possesses very few examples.

J. A.

## 89. THE INSCRIPTION ON THE ST JOHN THE BAPTIST ROLL.

**I**N the process of remounting the roll with miniatures of the life of St John the Baptist described above (June 1931, pp. 1-3) it was discovered that a series of verses written along the upper margins had been obscured by the former mount. These are still for the most part legible, with the aid of a reagent in difficult places. They relate to the life of the saint, and, if not written for this particular series of paintings, have not been identified as from a known source. They read as follows:

*Recto* . . . . . scriptis

Nomen dant illi iohannes gratia christi  
 Quique fuit mutus pater est uentura [locu]tus  
 Virtus iohannis teneris clarescit in annis  
 S[et] rigida uita uixit celebs heremita  
 [Parc]us ei uictus carnem castigat amictus  
 Pelle camelina zonaque recinctus ouina  
 Fit fama notus heremi per uasta remotus  
 Plebs quoque confluit ubi lux hec prodita luxit  
 Turbis preco dei callem monstrando fidei  
 Iudex uirtutis donat baptismum salutis  
 Indice testatur ihesum turbisque profatur  
 [Hic agnus] summi qui tollit crimina mundi  
 Qui baptizatus signis est clarificatus  
 Iam pater audi[tur] . . .

*Verso* . . . . . pectore cinctus  
 Arguit incestum regi clamans male gestum  
 Et nec oportere se nuptam fratris habere  
 Inde furor seuit huic crimen crimine creuit  
 Huic uox clamantis uates testisque tonantis  
 Quo testante deo maior per secula nemo  
 Iuris causicus et sponsi uerus amicus  
 Iam ueris usus dampnatur carcere trusus  
 Vera luit qui corde fuit vel corpore purus  
 Utque reum religauit eum rex pessime durus  
 Iustus dampnatur iniustus deliciatur  
 Letis [quippe mo]dis agitur natalis herodis  
 Funera funesta faciunt convivia festa  
 Inter delicias . . . . .

E. G. M.

#### 90. THE DATE OF THE ABINGDON APOCALYPSE.

**I**N the last number of the *Museum Quarterly* (above, p. 71) the date 'late in the thirteenth century' was assigned to the Abingdon Apocalypse (Add. MS. 42555). This was in harmony with current views as to the date of the group to which the manuscript manifestly belongs. But a discovery made with the help of the ultra-violet ray apparatus suggests that these manuscripts have been consistently dated too late. On f. 57b of the manuscript there is an erased inscription, which the ultra-violet lamp enables us to read with certainty. Pl. XLVII shows reproductions of photographs taken with and without the aid of the lamp. The inscription runs thus: 'Iste liber est ecclesie conuentualis beate Marie dabendone ex dono domini Egidii Sarum Episcopi et memoriale ipsius. quicumque ipsum librum a dicta ecclesia alienauerit uel ipsum inde defraudauerit anathema sit que sententia lata fuit per predictum dominum episcopum.'<sup>1</sup>

This inscription is in the hand of a fourteenth-century librarian.

<sup>1</sup> This inscription differs considerably in form from earlier Abingdon inscriptions, e.g. in *Corpus Christi Cambr. MS. 28*: 'Liber sancte marie Abbendonie quicumque ipsum ali[e]nauerit anathema sit. Amen' (dated xii-xiii cent. by M. R. James, *Corp. Christ.*

But there seems no reason to doubt that it records a genuine transaction. The donor was Giles Bridport, bishop of Salisbury from 1257 to 1263. As bishop of Salisbury he made a visitation at Abingdon in 1259 to depose its abbot William de Newbury.<sup>1</sup> If credit be given to the inscription, he presented the manuscript either then or on some less invidious occasion. At any rate it must have been at Abingdon before 1263, the year of his death. This would seem to suggest that the manuscripts of this group were produced not much later than the middle of the thirteenth century, since they are so closely related in style that not many years can have intervened between the execution of any two members of the group.

Another point of some interest may be noted. The manuscript was handed over to Queen Joan by the precentor as the custodian of the books. 'Bibliotheca erit sub cantoris custodia,' says the tract on the obedientiaries of Abingdon.<sup>2</sup> And it goes on to say that he must only lend books against a pledge, since it is easier to enforce a pledge than to proceed against a person. Loans too must only be to neighbouring churches or to people of note. Queen Joan was apparently a person of such note that no pledge was demanded from her.

R. F.

## 91. OTHER GIFTS.

OTHER gifts received during the period covered by this number include the following:

The Excellency of the Pen and Pencil. Two editions. London, 1668 and 1688. *Presented by Mr J. H. Burn, through the Friends of the National Libraries.*

Documenti dell' Archivio Caetani. 8 vols. Perugia, &c., 1922-30. *Presented by Don Gelasio Caetani.*

*Coll. Cambr. Cat. of MSS.*, i, p. 60), and in Harley MS. 3061: 'Liber ecclesie sancte marie de Abbendone. Quicumque ipsum alienauerit anathema sit. Hec sententia singulis annis data est in capitulo cum libro et candela' (xiii cent.).

<sup>1</sup> This visitation is recorded in the chronicle in *Corp. Christ. Cambr. MS.* 993, the Abingdon entries of which are excerpted by Bishop Kennett in his *Diptycha Ecclesiae Anglicanae*, Lansd. MS. 935, f. 147.

<sup>2</sup> See *Chronicon Monasterii de Abingdon*, Rolls Ser., ii, p. 373.

Collections for a History of Pirbright. By Miss Cawthorn and Henry Curtis. First series. 1931. *Presented by the Authors.*

An Historical Account of the Conspiracies by the Earls of Gowry against King James VI. By George Earl of Cromarty. Edinburgh, 1713. Horace Walpole's copy, with his bookplate. *Presented by Dr R. W. Chapman, through the Friends of the National Libraries.*

The Celebrated Romance of The Stealing of the Mare. Translated from the original Arabic by Lady Anne Blunt and done into verse by Wilfrid Scawen Blunt. The Gregynog Press, 1930. *Presented by the Misses H. E. and M. S. Davies.*

The Family of Colley of Churton Heath. Compiled by T. H. Davies-Colley. Edited by W. F. Irvine. The Ballantyne Press, 1931. *Presented by Col. Davies-Colley.*

A collection of nine works by Manuel González Prada, and five works about him. Paris, Lima, &c., 1894-1931. *Presented by the Peruvian Minister, Dr Alfredo González Prada.*

Book Decorations by Bertram Grosvenor Goodhue. The Grolier Club, New York, 1931. *Presented by the Grolier Club.*

A Collection of thirty-three Proclamations and other single sheets, 1642-1830. *Presented by the Guildhall Library.*

Hallwylska Samlingen. Beskrifvande förteckning. Grupp xlviii. Text and plates. 5 vols. Stockholm, 1930, 31. *Presented by the Trustees of the Hallwyl Museum.*

A Little Fishing Book. By Cecil Harmsworth. Cuala Press: Dublin, 1930. *Presented by the Author.*

Fables of Æsop.—Childe Harold's Pilgrimage, by Lord Byron.—The Death of Madame, by Mme de la Fayette.—A Gentle Spirit, by Fyodor Dostoevsky.—Carmen and Letters from Spain, by Prosper Mérimée. 5 vols. Published by Harrison of Paris, 1931. *Presented by the Publishers.*

Sextus decretalium cum certis additionibus Johannis Andree. Amerbach and Froben: Basilee, 1500. *Presented by Mr F. F. Madan.*

The Holy Bible. Edinburgh, 1766. Faraday's copy, with his autograph and bookplate. *Presented by Mr T. G. Mathews, through the Friends of the National Libraries.*



Early Printing in Michigan. By Douglas C. McMurtrie. Chicago, 1931. *Presented by the Author.*

Les Métamorphoses d'Ovide. Traduction nouvelle avec le texte latin. 4 vols. Paris, 1806, 1807. *Presented by Mr Julian Moore.*

Transactions of the Oriental Ceramic Society, 1930-1. For private circulation only. London, 1931. *Presented by the Society.*

The North American Indian. By Edward S. Curtis. Vols. 19, 20. Text and plates. 4 vols. Norwood, Mass., 1930. *Presented by Mr J. Pierpont Morgan.*

The Family of Relton. By Arthur John Relton. 2 vols. 1930, 31. *Presented by the Author.*

The Monumental Effigies of Gloucestershire and Bristol. By Ida M. Roper. Privately printed. Gloucester, 1931. *Presented by the Author.*

The Roxburghe Club of San Francisco. The first three years. San Francisco, 1931. *Presented by the San Francisco Roxburghe Club.*

La Palestine illustrée. By F. Scholten. 2 vols. Paris, 1929.—  
Palästina. By F. Scholten. 2 vols. Stuttgart, 1930. *Presented by the Author.*

History of Japan. By Peter Pratt, 1822. Edited by M. Paske-Smith. 2 vols. J. L. Thompson & Co.: Kobe, Japan, 1931. *Presented by the Publishers.*

Copy for the printer, with the proof-sheets, of the Rev W. Tuckwell's chapter 'Mr Gladstone as a Critic' for the Life of Mr Gladstone edited by Sir Wemyss Reid; with letters relating thereto. *Presented by Miss Gertrude M. Tuckwell, C.H.*

Album of Heraldic Drawings for the Great Lantern at Stowe Park. *Presented by Mr Arthur Hawley.*

Two autograph sonnets by Gerard Manley Hopkins. *Presented by the Hopkins family through Mr Gerard Hopkins.*

Two letters of William Wilberforce, 3 March 1820 and 22 Jan. 1831. *Presented by Mr William Pole.*

Fragments of Mycenaean pottery from Tell-el-Amarna. *Presented by the Egypt Exploration Society.*

Two Corinthian vases, a red-figured Attic lekythos with Nike, and an inscribed bowl of South Italian fabric, from the collection of Mrs Sidney Streatfeild. *Presented by Mrs Clark.*

Bronze dagger-blade from Cyprus. *Presented by Mr W. J. Andrew.*

Seven early Chinese pottery vessels with inscriptions. *Presented by Mr A. W. Bahr.*

A pair of early Chinese bronze cheek-pieces. *Presented by Capt. John Ball.*

Two dishes, a tazza, and three small vases of celadon porcelain: from the site of old kilns at Ta yao, 60 *li* from Lung-ch'üan in Chekiang. Obtained on the spot. *Presented by Sir Percival David, Bart.*

Stone mould for casting rings, found in the ruins of Fostat, Cairo, possibly tenth century A.D. *Presented by Mr J. Walker.*

T'ang pottery incense burner in the form of an elephant supporting a vase. *Presented by Mr H. J. Oppenheim.*

Vase of celadon porcelain with mark of the Hsüan Tê period (1426-35 A.D.). *Presented by Sir Percival David, Bart.*

Brass tattooing implement, with wooden pattern-stamp and ink-vessel, from the Irawaddy River above Rangoon, Burma. *Presented by Major J. Cooper Clark.*

An ethnographical series of select specimens principally from Oceania and Africa. *Bequeathed by the late Mr Alban Head.*

Series of charms, with full information, taken from a member of the Leopard Society, Sierra Leone. *Presented by Mr E. C. Walls.*

A wooden plough and buffalo head-trappings used in buffalo-racing; and a brass model of a racing-team and driver. From the South Canara District, India. *Presented by Mrs S. L. Harding.*

Series of stone implements from the Wonkonguru Tribe, South Australia. *Presented by Mr R. W. Legge.*

Two clay dagobas and two clay inscriptions from Ceylon. *Presented by Mrs A. W. McDonell.*

A large stone pounder from the Solomon Islands, and a bronze ring from Siam. *Presented by Mr Harry G. Beasley.*

Ethnographical series from the Abarundi of Kigoma Province, Tanganyika Territory. *Presented by Mr J. S. Darling.*

Series of microlithic implements, from Victoria Beaches, Australia. *Presented by Mr R. W. Legge.*

Painted pottery anthropomorphic vase, from an ancient grave at Nasca, Peru. *Presented by Mrs C. Child-Kingcome.*

Three silver maté cups, one silver-mounted gourd maté cup, and two silver bombillas, from Latin South America. *Presented by Col. F. H. Ward.*

Series of personal ornaments, from the Bechuana, Basuto, and Damara Tribes; Griqualand West, South Africa. *Presented by Miss Aucamp.*

Palaeolithic implements of exceptional quality from various sites in south-eastern England. *Presented by Mr J. P. T. Burchell, F.S.A.*

Selection from the stone implements excavated by Miss Garrod at Mugharet el-Wad, Mount Carmel. *Presented by the British School of Archaeology in Jerusalem.*

Bronze Age beaker from Ightham Common, Kent. *Presented by Mr W. J. Hemp, F.S.A.*

Latten spoon with hexagonal knop from Blandford, about 1550; and another with rose-hip knop, sixteenth-seventeenth century. *Presented by Mr and Mrs Norman Gask.*

Series of seal-dies and other bronzes from the Rosenheim Collection. *Presented by Mrs Theodore Rosenheim.*

Series of objects relating to skating, belonging to the eighteenth and nineteenth centuries. *Presented by Miss Cannan.*

A unique gold crown of Henry VIII with initials H.I. in the field of the obverse, for Henry and Jane (Seymour). *Presented by Mr L. A. Lawrence.*

An uncertain silver stater of Cyprus of about 400 B.C. with types, obv. Panther, rev. Aphrodite and a ram. *Presented by Mr Rupert Gunnis.*

Two hundred and one miscellaneous silver, bronze and nickel coins, mainly modern European. *Presented by Mr Henry Garside.*

Five clay moulds of Roman coins found at Chilton-on-Polden in 1835. *Presented by the Somerset Archaeological Society.*

Fourteen copper coins of the Sultans of the Maldiv Islands. *Presented by Professor J. Stanley Gardiner, F.R.S.*

The gold medal of the University of London awarded in 1876 to M. J. M. Hill, afterwards Professor of Mathematics at University College (1884-1923). *Presented by the Director.*

Two very rare U.S.A. notes of 50 and 40 dollars issued by Congress at Philadelphia in 1778. *Presented by Mrs Eva Mary Bell.*

Twelve bronze and three lead medals of the Italian and German Renaissance, formerly in the Rosenheim Collection, including medals of Giambattista Marini, Antonio de Leyva, Tommaso Marini and the Doges Marino and Antonio Grimani. *Presented by Mrs Theodore Rosenheim.*

A silver penny of Edward the Confessor of the mint of Cambridge. *Presented by Dr Sidney Fairbairn.*

Fourteen mezzotint engravings by Leopold Goetze (1861-1921), an approximately complete collection after Gainsborough, Sargent, Orpen, Glyn Philpot, Oswald Birley, Fiddes Watt, &c. *Presented by various donors through Mr Sigismund Goetze.*

Sixty-seven Etchings and engravings of various subjects by C. W. Sherborn, and about one hundred and eighty rare states of book-plates by the same engraver, making the collection of his engraved work almost entirely complete. *Presented by Dr C. Davies Sherborn.*

Twelve drawings by Charles Bell Birch, A.R.A., ranging in date from 1849 to 1891 and including illustrations and designs for sculpture. *Presented by Mr G. von Pirch, nephew of the artist.*

Eighty-nine engraved portraits of the nineteenth century, chiefly in mezzotint, all of men, and including many of persons connected with Manchester. *Presented by Messrs Thomas Agnew and Sons.*

Marcantonio Raimondi, The Lamentation for Christ, B. 647, after Dürer; a particularly fine early impression. *Presented by Mr John Charrington.*

## LOANS AND GIFTS TO PROVINCIAL MUSEUMS.

THE following material is or can be made available for loan or presentation to Provincial Museums in Great Britain.

### *Prints and Drawings.*

A collection of 290 duplicate prints, with printed Catalogue and Regulations, is kept in readiness for loans, and has in recent years been frequently sent out.

Other prints can be withdrawn from the collections temporarily for loan, when it is known that they are wanted for a definite purpose and time; e.g. the series of Siddons portraits recently lent to Hereford.

### *Oriental Prints and Drawings.*

A loan collection of twenty-six duplicate Japanese Prints is available for loan to Art Schools.

The Department contains a number of Japanese and a few Chinese paintings, which could be lent to museums provided that they have the means of showing *kakemono* behind glass.

A small series of mounted Indian drawings can be selected for loan, if required.

### *Ceramics and Glass.*

Three groups have been prepared for circulation, viz.:

- (1) Twenty specimens of Medieval Pottery.
- (2) Thirty-three specimens of Glass of the Roman period.
- (3) Thirty-two specimens of Venetian Glass.

Arrangements can also be made for the loan of a fairly good series of Chinese pottery and porcelain; a series of Japanese pottery and porcelain; a few pieces of Continental pottery and porcelain and of Near Eastern pottery; delft and Staffordshire wares; and Worcester porcelain.

### *Oriental Metal-Work, &c.*

Japanese sword-guards, netsukés, as well as a few specimens of Chinese and Japanese bronzes and Mosul metal-work can be selected for loan.

### *Ethnographic Objects.*

A number of Melanesian, Polynesian, African, and other duplicates are available for exchange, though it would be difficult to make up anything like a type-series.

Temporary loans could also be made of the large number of miscellaneous objects which are in store pending the provision of more exhibition space.

### *Egyptian and Assyrian Antiquities.*

Four series of typical figures of Egyptian Gods have been set aside and labelled, and are available for loans.

A series of impressions illustrating the development of gem-engraving in Mesopotamia and Persia is in preparation.

Actual gifts of duplicate pottery from the Excavations at Ur have been made to numerous museums in the provinces and colonies. Applications were invited by notices in the *British Museum Quarterly* and the *Museums Journal*, and were received from as far afield as Australia. Further distributions of the same kind will be made as material becomes available.

### *Prehistoric Antiquities.*

Two circulating collections, illustrating the Stone and Bronze Ages, are, and have been for several years, available. In recent years many parcels of flints, properly labelled, have been sent out for exhibition in provincial museums.

### *Greek and Roman Antiquities.*

A selection of Greek vases (black-figured, red-figured, and white lekythi) is available for loan.

Gifts of duplicates, chiefly of Greek pottery, useful for teaching purposes, are occasionally made to schools and other institutions.

A series of impressions showing the development of the art of gem-engraving in antiquity is in preparation, as well as a similar series illustrating the periods from Early Christian times to the Eighteenth Century.

### *Coins and Medals.*

Practically no duplicates are available, and if they were it would be very difficult to make up instructive series of originals. But it is in any case undesirable to exhibit original coins of precious metal. On the other hand, electrotypes, mounted so as to show both sides, are to all intents and purposes as good as originals; and the British Museum itself exhibits its series in that form. Three such series of electrotypes, representing respectively Greek and Roman Coins, English

Historical Medals, and Italian Renaissance Medals, are available for circulation. Very numerous gifts have in the past been made to provincial and other museums of select series of Greek and Roman coins, English coins and English historical medals, in electrotypes. But since local museums naturally concentrate on objects of local interest, it would perhaps be more to the point to present to them, if funds are available, electrotypes of the coins, medals, and tokens of their own districts.

### *Seals.*

Reproductions of impressions of the seals of the Kings of England, from the original waxes in the Museum, are to be found in some provincial collections; and a series of electrotypes might be made available for circulation. But series of impressions of local seals, such as that which is now exhibited in the Wells Museum, would probably be more appreciated. As they would be of local interest, they would not be suitable for general circulation. For the moment there is an obstacle to the preparation of such series in the fact that no satisfactory successor has yet been found to the able exponent of the very delicate art of moulding these fragile waxes, who has recently died.

### *Gems, Medieval and Later.*

See above, under Greek and Roman Antiquities.

This summary, which covers and enlarges the field of those already published in the *Museums Journal* and *The Times*, deals with objects that can be set aside for circulation in the ordinary course. Objects which are not, even in the widest sense of the word, duplicates, will, if application is made for the loan of them, be considered on their merits, and in the light of the Loans Act of 1924, which provides against the diminution of the resources of the Museum from the point of view of the student, as well as of the casual visitor.

Applications should be addressed to the Director, British Museum, London, W.C.1, from whom further information as to the conditions on which loans can be made may be obtained.

## RECENT REPRODUCTIONS.

THE following Reproductions have been recently issued:  
Coloured Reproduction from a Japanese Painting by Yeishi, of Girls tying Poems to blossoming cherry-trees. 5s.

Coloured Reproductions from Illuminated Manuscripts (Process Reproductions, Second Series), at 4d. each, viz.:

No. 33. The Tree of Jesse, from an early thirteenth-century Bible (English or N. French).

No. 3. Portrait of Geoffrey Chaucer, from Occleve's 'De Regimine Principum', early fifteenth century.

No. 39. The Birth of the Virgin, from a Milanese Book of Hours, end of fifteenth century.

No. 40. David as Musician, from the same book.

Six Postcards in Colours of Drawings by Antoine Watteau (Set B 57). 1s. the set.

## EXHIBITIONS.

### *Indian Paintings and Sculpture.*

TO coincide with the session of the Round Table Conference in London an exhibition of Indian sculpture and paintings was arranged in the Oriental part of the Gallery of the Print Department and opened in October. It is more difficult for a Museum to give an idea of the art of India than of that of many other countries, because so much of its sculpture is architectural, and in the sphere of painting whole periods are represented only by frescoes. However, thanks to the copies of some of the cave frescoes at Ajanta and Bagh made for the Museum by Mukul Dey, this difficulty was partly overcome. Beside these were shown some specimen plates from the new colour-photographic survey of the Ajanta wall-paintings which is being published at the expense of H.E.H. the Nizam of Haidarabad.

Though it was not possible to transfer any of the architectural sculpture from the *stupa* of Amaravati from its place on the main staircase, the early Buddhist style was represented by the charmingly graceful and still somewhat naturalistic Yakshini figure from one of the great gateways to the *stupa* at Sanchi, which has been in the



Museum for many years and which dates from about the Christian era. Three of the choicest of the small Gandhara reliefs were selected to show this exotic phase of Indian art, while the influence of Indian Buddhist art outside India was illustrated by some of the more 'Nepalese' of the paintings from Tun-huang.

The Gupta and medieval periods of Indian sculpture were represented by several heads; but the most notable medieval work was the tenth-century Pattini Devī in gilded bronze, which is one of the finest sculptures from Ceylon in existence. All these statues benefited greatly from being seen in less crowded positions.

The manuscripts carried the miniature art from a fifteenth-century Jain devotional work, itself the fruit of centuries of conventionalization, into the seventeenth century, attention being focused especially on the early Mogul work, in which transitional period the Museum collection is very rich. The detached miniatures and drawings, mainly of the seventeenth and eighteenth centuries, showed the Mogul school as the creator of fine portraits and the Rajput style in some *Ragini* illustrations and also in the sweeter flowering of the Kangra and other regional schools. The considerable number of works from the Kangra valley, many of which are quite recent acquisitions, was a principal attraction of the exhibition. They show the survival of the last of the older schools into recent times, while a few paintings by living artists of the Calcutta school were also shown.

### *Faraday Exhibition.*

**D**URING the celebrations held in London in August 1931 on the occasion of the centenary of Michael Faraday's discovery of electro-magnetic induction, a small exhibition was arranged in the Gallery of the King's Library.

Besides a copy of Faraday's first printed contribution to science and a copy of the paper read before the Royal Society in November 1831, in which he communicated his great discovery, the exhibition included engraved portraits, a series of gold medals presented to Faraday by the Royal Society and other scientific bodies, and the original manuscript of Faraday's report upon the 'secret war-plan'

for the capture of Cronstadt submitted to the Government by the 10th Earl of Dundonald, the nature of which was never made public, but which was, in fact, a proposal for the use of poison-gas.

*French Prints and Drawings.*

THE exhibition which opened on 13 January and is intended to last longer than the exhibition at Burlington House which was the occasion for its arrangement, is much larger and more complete than any previously held in the same gallery, devoted to the work of a single school. Three sections of the gallery are devoted to prints and one—the largest—to drawings. In wood engraving every period is illustrated from the fifteenth century to the present day, a large space being allotted among the recent acquisitions to the work both in black-and-white and in colours of contemporary engravers, while the fifteenth, sixteenth, and especially the nineteenth century are represented chiefly by illustrated books. The very large coloured *Crucifixion* acquired in 1931 is conspicuous among the few primitives which occupy the first screen. Early French line engravers are represented by brilliant examples of Gourmont, Duvet and T. de Leu, followed by a selection from the works of the chief portrait engravers of the Louis XIV period and some choice proofs of the engravings after Chardin, Fragonard, Baudouin, Moreau and St Aubin. The Museum is actually poor in this class of prints: what it possesses is sufficient to make a fine effect in the gallery, but this selection of the best could not easily be replaced by another. Representative etchings by Callot, Claude, Bosse, Boucher, Fragonard and Huet follow the engravings, and are succeeded by two panels of engravings in colour, of the Louis XV period (Le Bleu and Gautier d'Agoty) and by the Louis XVI engravers (Bonnet, Janinet, Debucourt) respectively. Others of this class, by Janinet, Morret, Alix and Descourtis, will be found among the recent acquisitions.

The middle part of the gallery displays original prints in various mediums of the nineteenth century, special groups being formed of early masters like Prud'hon, Géricault and Delacroix (with the only etching by Ingres), of the lithographs of Daumier and Gavarni, the etchings by Méryon, the etchings and lithographs of Millet, Corot,

and Rousseau, and of Impressionist etchings and lithographs (Manet, Degas, Pissarro), concluding with a group of lithographs by Toulouse-Lautrec. Into this section living artists, with the one exception of M. Albert Besnard, have not been admitted.

The final section contains a very fine selection of the best French drawings in the Department, from anonymous works of the fifteenth century down to Forain and Steinlen, recently deceased, and even to a few living and modern artists whose representation is due to the benefactions of the Contemporary Art Society. The most striking features of the exhibition are the groups of three artists, Clouet, Claude Lorrain and Watteau, in whose work the Museum is exceptionally rich. The portrait drawings by Clouet and his school, largely derived from the Salting Bequest, need fear no comparison, in respect of quality or condition, with those exhibited at the Royal Academy from the state collections of France. The British Museum Claudes are unrivalled; only a small selection of the most beautiful is now hung, but it will be remembered that a very large exhibition of drawings by Claude and his contemporaries was arranged a few years ago. The collection of Watteau's work has not a rival in any other Museum. Other fine drawings, in smaller numbers, by Boucher, Greuze, Fragonard, Carmontelle, Lemoine, and other eighteenth-century artists are followed by groups of Ingres, Géricault, Millet, Daubigny, Daumier, Guys, and many other nineteenth-century painters, and by specimens of Fantin-Latour, Degas, Pissarro, Toulouse-Lautrec and Odilon Redon, who usher in the moderns already mentioned. The collection of nineteenth-century drawings, still very incomplete, is to a large extent of recent formation and owes much to the Florence Bequest, a small fund allotted for the present to the increase of the French school, but insufficient to provide important and expensive examples.

C. D.

#### *French Manuscripts.*

**I**N connexion with the Exhibition of French Art at Burlington House, a special display of French illuminated manuscripts was opened in the Grenville Library on 13 January. The exhibits are sixty-five in number, of which sixty-three are from the Museum

collections and two from a portion of the Clumber Park Library now on deposit, and range in date from about A.D. 800 to the year 1520, all the finest examples in the Museum being on view, including the magnificent Book of Hours of John, Duke of Bedford, executed in Paris about 1423. A pleasing feature of the exhibition, which will remain open until the end of March, is the re-uniting in more than one instance of previously separated volumes, such as the *Somme le Roy* and the *Sainte Abbaye* (nos. 20, 21) and the two volumes of the Burgundy Brary (nos. 36, 37), which came together respectively by purchase at the Yates Thompson sale in 1919 and by the Rothschild bequest of 1898; the second volume also of a French Bible (no. 18) of which the first is in the Harley Collection, was presented in 1929 by Mrs Henry Yates Thompson in memory of her late husband.

E. G. M.

### *Recently Acquired Manuscripts.*

THE provision of an additional Exhibition Case for the Department of Manuscripts has made it possible to find more space for the exhibition of recent acquisitions, and several interesting manuscripts acquired in the last few years have been added to those already on view. One of them is a Greek papyrus, written on 21 Sept. 254 B.C., from the archives of Zenon son of Agreophon, who was the confidential agent of Apollonius, the Dioiketes or Finance Minister of Ptolemy II Philadelphus, and in the spring of 256 B.C. was sent by Apollonius to superintend a large estate at Philadelphia, in the Arsinoite nome, given by the king to his minister. The letter, which is in almost perfect preservation, is a fine specimen of the 'Chancery hand' of the time and gives a good idea of what the diplomatic correspondence of Alexander the Great's third-century successors must have looked like. It contains instructions to Zenon to send carriages and pack-mules to meet the ambassadors of Paerisades II, King of Bosphorus, and the sacred envoys from Argos, whom the king had sent to see the sights of the nome. Medieval manuscripts are: a Book of Hours in roll form (*B.M.Q.*, iv, p. 111); Burchardus's 'Apologia de Barbis ad Conversos' (*ibid.*, p. 109); and a finely illuminated manuscript of the Gospels in Old Slavonic (*B.M.Q.*, v, 60);

to which must be added a volume deposited on loan, the Kederminster Gospels described above (p. 93). Autographs are: Chatham's famous letter, 24 Sept. 1777, to Earl Temple, on the American War of Independence (*B.M.Q.*, v, p. 62); a letter of Wordsworth, 20 March 1811, to Captain (afterwards General Sir) C. W. Pasley on the latter's *Essay on the Military Policy and Institutions of the British Empire* (from the Pasley Papers, *B.M.Q.*, iv, p. 113); a characteristic letter of Jane Austen to her brother Francis, 25 Sept. 1813 (*B.M.Q.*, v, p. 117); and Brahms's Rhapsody in E $\flat$  (*B.M.Q.*, iv, p. 115). Lastly, there are the New Year's Gift Roll described above (p. 95), and a characteristic example of a 'Swan Roll', giving the identifying marks used by various owners for their swans.

H. I. B.

## APPOINTMENTS.

THE Principal Trustees have appointed Mr Edgar John Forsdyke, Deputy Keeper of the Department of Greek and Roman Antiquities, to be Keeper of that Department in succession to Mr Henry Beauchamp Walters, O.B.E., who retires. The appointment to date from the 7th April 1932.

The Principal Trustees have appointed Dr George Cyril Brooke, Acting Deputy Keeper of the Department of Coins and Medals, to be Deputy Keeper of that Department. The appointment to date from the 7th April 1932.







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